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Mouthwork

Public Address and Laboured Expression

conditions of gesture, voice, and senses of time as practice-led research

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Lay Summary

The Western conventions of public speaking owe their development to ancient Graeco-Roman traditions. The practiced delivery of the voice and gestures was part of a daily routine which trained boys to grow into eloquent men. For the well born elite, public speaking was taught in exclusive, all-male spaces. These spaces fostered learning environments which supported 'masculinity' and the presentation of confidence as a gendered method of anti-theatrical performance. The context of learning, and the jeopardy created in the live address of public speaking, dictated how a man should speak and what sort of voice he should have. The idealised man of public address was to have no sign of weakness, associated with 'effeminate' gestures and voice pitch.

I propose what I have termed the 'Flop' and the 'Camp Rant' as original methodologies which use writing and performance as practice-led research. Drawing on AD 2 Graeco-Roman methods for teaching writing and speaking, as well as readings of queer and feminist theorists including Judith Butler, Jack Halberstam, Paul B. Preciado, Patricia MacCormack, Dina Al-Kassim and Donna Haraway, I explore the delivery of voice and gestures in the practices of three feminist performance artists. The methods of Diane Torr, Karen Finley and Andrea Fraser are applied to splinter Western conventions of the live-voice and received notions of embodied presence.

The components of public speech, as a gendered construct are bound (and can be activated) by conditions of voice, body and senses of time. To underscore the importance of practice in the embodied exercise of theory, this project is presented as a two-part delivery of *A Good Man Speaking Well*, a prose text I have written and will perform live on the day of the PhD viva.

Abstract

The Western conventions of public speaking owe their development to ancient Graeco-Roman traditions. The practiced delivery of the voice and gestures was part of a daily routine which trained boys to grow into eloquent men. For the well born elite, public speaking was taught in exclusive, all-male spaces. These spaces fostered learning environments which supported 'masculinity' and the presentation of confidence as a gendered method of anti-theatrical performance. The context of learning, and the jeopardy created in the live address of public speaking, dictated how a man should speak and what sort of voice he should have. The idealised man of public address was to have no sign of weakness, associated with 'effeminate' gestures and voice pitch. Furthermore, the delivery of his voice and gestures was to appear paradoxically untrained, creating a relationship between public speaking and performance as a sort of naturalistic acting style.

I propose what I have termed the 'Flop' and the 'Camp Rant' as original methodologies which use writing and performance as practice-led research. Drawing on AD 2 Graeco-Roman methods for teaching, writing and speaking, as well as readings of queer and feminist theorists including Judith Butler, Jack Halberstam, Paul B. Preciado, Patricia MacCormack, Dina Al-Kassim and Donna Haraway, I explore the delivery of voice and gestures in the practices of three feminist performance artists. The methods of Diane Torr, Karen Finley and Andrea Fraser are applied to splinter Western conventions of the live voice and received notions of embodied presence. In this process-led exploration into durationality and recitation, I will activate past and present alignments to 'masculinity' that create alternative and affirmative sensations via registers of language.

The components of public speech, as a gendered construct, are bound (and can be unleashed) by conditions of voice, body and senses of time. To underscore the importance of practice in the embodied exercise of theory, this project is presented as a two-part delivery of *A Good Man Speaking Well* (2020), a prose text I have written and will perform live on the day of the PhD viva.

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INTRODUCTION

My experience of reality in a current verbal regime of intensified rhetoric causes me to read, and re-read, the citation of voices in language as an action of power. This practice-led PhD explores the live delivery of pre-written texts developed from a personal and theoretical investigation into what it may mean to find yourself uttering words which came from elsewhere. I argue that Western conventions of the public address are bound to (and activated by) embodiment. I will examine conditions of voice, body and senses of time to reassemble components of public speech as gendered constructs. Over the last five years, the female voice has been increasingly used to challenge patriarchy in outspoken public contexts, a trend which asks how the performance of words are at stake in terrains of discursive power. As a performance artist and writer, I am listening and trying to learn from what has already been proclaimed in the conventions of delivery; it is essential to recognise how one internalises and adopts the language of grandiose universalism to appear normalised.

Here, I explore recitation as a method for writing and the live delivery of a pre-written text. 'Mouthwork' and the labour of memorising pre-written text considers the physical and methodological endeavours of line-by-line and word-for-word repetition of learning by 'rote'. The Greco-Roman origins of public address are re-read to contextualise the historical training of public speaking and specific feminist performance methods that mobilise a queer feminist analysis and techniques for creating performance. This PhD outlines an awareness to repetition and asks how expectations of success and the presentation of authority can be interpreted in language as a direct exercise of power. I draw on performance artists Diane Torr, Karen Finley and Andrea Fraser to explore how they critique 'manness'[1] in a white, Westernised repertoire of speaking styles inherited from AD 2 Graeco-Roman oratory. I use the work of Torr, Finley and Fraser as case studies to propose examples of female vocality which engage 'masculinity' as a contested term, which is troubled by both their and my own

[1]'Manness' is an invented term which I use to describe a typified essence, which, like the word itself, is an invention constructed in order to produce representational ground. The term satirically provokes gendered roles and normative assumptions of manliness, and like Sontag's *Notes on Camp* (2009), it is better understood as style than a definitive description. The '*-ness*' proposes an activated process, like *womaness*, *themness*, or *thingness*. This is in contrast to, for example, Jane Bennett's 'thing-power', which focuses on nonhuman bodies by depicting them as actants rather than objects. See Bennett, J. (2010) *Vibrant matter a political ecology of things* (2010). Durham: Duke University Press.

qualification as a cisgendered woman. In turn my gender causes me to reflect upon my use of 'woman' as a concept and term established in acts of writing, reading and speaking.

The work of Torr, Finley and Fraser is explored to construct the 'Flop' and the 'Camp Rant' as original methodologies for writing and performance. The Flop takes the conventions of public address and examines what is discouraged as bad practise. In embodiments of patriarchal power, the unruly immediate physicality of the body and vocal missteps are ironed out to preserve the centrality of the text and authority of the speaker. Like the Graeco-Roman origins of public speaking and its mode of address, naturalism is another construction we either learn to affect or become subjugated by. The Flop draws on a mode of sensory agency which interrupts the smooth, eloquent delivery of public speaking. The Camp Rant is performative style which is contained in the Flop as an overarching concept. As a methodology, the Camp Rant engages contradiction to compose vocal techniques and gestures which challenge the gendered conventions of nondramatic delivery. Defined through an interpretation of Sontag's 'camp'[2] and Al-Kassim's 'rant'[3], the Camp Rant subverts a concept of confidence which is related to an expanded spatial and vocal presence. These methodologies are synthesised in the recited monologue performance *A Good Man Speaking Well* (2020), and in examples of my other practice-based works (see Appendix Portfolio), which acknowledge states of vulnerability created by language and the fetishisation of the live voice as an emblem of sovereignty.

The act of recitation activates my central argument that the live voice is an operation of power which can become dangerously exclusive. I have chosen to commit a pre-written text to memory by rote to engage with conventions found in speech making and performance which suggest the page is a barrier between the performer and the audience. In this context, the relationship between nondramatic delivery and writing is framed by notions of authenticity and memory.

Using Quintilian's definition of oratory for the title of this pre-written text, *A Good Man Speaking Well* embodies a performative act which uses rigorous attention as an agency of observation. The text closely follows the morning routine of an unnamed man as he wakes up, has a shower and boils an egg for breakfast. The writing systematically records the gestures of his activities with uncomfortable detail to consider how he is framed by language

[2] "Indeed the essence of Camp is its love of the unnatural: of artifice and exaggeration. And Camp is esoteric—something of a private code, a badge of identity, even among the small urban cliques." (Sontag, 2009, p. 275).
[3] Al-Kassim writes that the rant is a mode of address which "opens the individuality up to the marginality of his own speaking position" (2010, p. 46).

and how my recitation adds layered inflections to the interpretation of his figure. The activities of observing gestures meticulously, writing the text and learning it by rote, produce the performance. Spoken as a monologue, the use and delivery of language create two spaces and times in the present tense: my publicly delivered text and the domestic space occupied by the male figure. The laboriously described routine is specific, while the outline of his figure remains general in order to question the dominant status of a fictional invisibility. The contexts of private and domestic environments are used to consider how generality and specificity can be held in the same moment to explore the depth of details in the everyday.

The Flop & the Camp Rant: *re-reading modes of public address*

In Chapter 1, I set out the methodologies The Flop and the Camp Rant which problematise how a perception of 'power' is performed in the public address. The Flop is a method of interruption which seeks to alter the reproduction of conventional notions of mastery evidenced in the live voice and gestures of public speaking. The Flop troubles an impression of authenticity inherited from received notions of embodied presence in order to rethink how agency in language may be conceived. Through a discussion of Donna Haraway's "agency of observation" (Haraway & Randolph, 1997, p. 116) I consider dynamics created in the traditional practice of one speaker delivering a live spoken address to a live audience. I go on to summarise examples and shifts in female vocality through a description of contemporary queer, nonbinary and trans-feminist artists and Andrea Long Chu's book *Females* (2019). I outline the Camp Rant as a methodology using a comparative reading of Susan Sontag's 'camp' (2009) and Clement Greenberg's 'kitsch' (1939) to construct an interpretation of authenticity which initiates a queer feminist analysis of a range of public speaking techniques and methods of performance.

The Flop and the Camp Rant will push the perimeters of my own future performances which emphasise how the physical materiality of the body can interrupt meaning in written language. Within the thesis the methodologies are explored through the artists case studies to contextualize their work within a contemporary queer, nonbinary and trans feminist discourses of gender and material performativity. In my own work the Flop and the Camp Rant produce strategies for writing and performance which I discuss further in the following chapters. My performances are an exercise in criticising my own register, and these methodologies are essential in challenging my desires and expectations in order to find a voice I take pleasure in using. A sense of pleasure is a vital gesture of resistance, as language

is often wielded with hegemonic modes of address to communicate, convince and ultimately assert the speaker's power. My struggles with finding the right words relates to the nebulous quality of language: even when moving closer to precision, multiple options are opened. These methodologies offer valuable tools for other performers, artists, and researchers required to give presentations about their practice. The theories and strategies invite a critical recalibration of familiar techniques in taking up space on a platform of public delivery. The Flop and the Camp Rant demonstrate and assert the need to contest accepted power norms, not only in art, but also in notions of embodiment and the presentation of authority activated in an institutional standard of address.

The continuing structure of this introduction will provide a summary of Chapter 2 and my use of Judith Butler's *Excitable Speech: A Politics of the Performative* (1997), followed by a summary of the chapters on Torr, Finley and Fraser. For the purposes of this introduction I will follow the summary of each chapter with a consideration of some recent queer, nonbinary and trans feminist performance works.

In the Chapters on Torr, Finley and Fraser I have used the case study model to activate arguments for an agency of observation which is situated in relation to the feminist 'politics of location'.[4] This method closely informs and reflects the descriptive register I use which is synthesised in the writing and delivery of *A Good Man Speaking Well*. Through my performance, the interplay between the fixed and incommensurable point of view (constructed in the method of description) is attached to my voice, body and movements. The feminist and queer theorists assembled here compose an unfolding practice of compartmentalisation. The work is a collection of interlinking parts, but each connecting part informs the structure of its neighbouring section. In this structure, the line of separation is also the compositional link between the sections[5].

[4] Rosi Braidotti's reference to Adrienne Rich and her descriptions of feminist durationality have formed a vital contribution to my approach to reading and use of the first person address in my case studies. I have chosen to focus on Patricia MacCormack as contemporary feminist voice who tackle questions of viserality and embodiment within this thesis. My focus on language and gesture is read through a framework of performance art to reflect upon power and questions of the human condition. However, Braidotti's theories of non-linearity and complex singularities shaped early thought processes in the initial stages of the PhD (Bradiotti, 2013, p. 35). See Rich, A., (1987) *Blood, Bread and Poetry*: *Selected Prose 1979-1985*. W. W. Norton & Company, New York.

[5] This concept comes from the painter and quilter Gabrielle Lockwood Estrin (Bubble) who was referencing Eva Hesse drawings in a personal correspondence.

Butler's "performative contradiction:"[6] *the delivery and presentation of language tethered to misogyny*

In Chapter 2 I incorporate a reading of Judith Butler's analysis of the 1991 Anita Hill v. Clarence Thomas Senate hearings, published in *Excitable Speech: A Politics of the Performative* (1997). Butler suggests that it is not only the right to exercise speech, but the notion that speech is essential to an operation of power in language which constructs self-sovereign address. Butler's critique of Hill's treatment during her hearing puts forward a racial and gendered optic through which one can view a dispensation of power publicly played out in a televised courtroom scenario. I depart from Butler's claim that Hill's speech was constrained by a specific logic and performance of mastery to question her definition of agency in language. I interpret Butler's proposition that while the repetition of rules establishes conventions, opening conventions up, or "reconfigurations" (1997, p. 85), can cause shifts in the presentation of authority. I take this as a process of dislocation which is used to develop my methods for writing and delivery in *A Good Man Speaking Well*. The use of rules, and my engagement with past and present conventions of the public address is explored to formulate a particular position of authority in relation to the utterances of the speaking body.

I describe Butler's critique to activate my exploration into modes of reading, writing and speaking as acts of recontextualisation. The temporal lag, or gaps described by Butler, creates space to "open up the possibility of agency" (Morrison, 1993, quoted in Butler, 1997, p. 15). In the context of Hill's testimony, Butler argues that the context of her delivered speech produced a mode of contradiction which inverted the logic of her statements. My reading of Butler uses her definition of 'performative contradiction' (1997) to develop the Flop and the Camp Rant methodologies and reflect upon contemporary contexts of performativity and the address. I explore Butler's critique of J. L. Austin's theory which concerns the relationship between speech and body and how that can challenge the operative power of the performative which collapses speech and conduct (1975). My reading of Butler has forced me to challenge a limited representation of how authority should look and sound, and who one is told to imitate.

[6] Butler, 1997, p.84.

In turn, when read in relation to contemporary performance, Butler's theories reveal entry points to observe systemic structures in language. The beliefs and assumptions about performance, citizenship, power and privilege are embedded in all performances of the public address, whether ancient or contemporary. Artistic practice creates a space where one plays with the performative in writing as a method which analyses ways of processing information through active engagement. The relevance of Butler's 'performative contradiction' pertains to both creative practice and knowledge production that asks how "we are formed in language" (Butler, 1997, p. 2) encountered every day and exchanged between bodies.

Diane Torr: *looking, sounding and taking up the space of 'manness'*

Chapter 3 explores the feminist drag king performance artist Diane Torr to propose a reading of her *Man for a Day* (2000-2016) workshop techniques in relation to AD 2 Graeco-Roman self-fashioned masculinity. I will outline how Torr's workshops created methods which used personal experience and the close observation of men's gestures from everyday contexts. The physical repetition of movements is broken down into compartmentalised actions as a form of learnt behaviour to create 'masculine' personae. This process of compartmentalisation is returned to in Chapter 5 and developed in my analysis of Quintilian's methods of oratory and my prose/performance *A Good Man Speaking Well*, to explore an agency of observation which I expand in my conclusion.

Within the case study, I discuss criticisms of Torr's methods from queer theorists Jack Halberstam and Paul B. Preciado, whose critiques I apply to question whether her practice can be furthered to go beyond binary labels of 'male' and 'female'. I make an original insight into Torr's practice informed by Maud Gleason's feminist account in *Making Men: Sophists and Self-Presentation in Ancient Rome* (1995) of the AD 2 Second Sophistic techniques which coached the delivery of speech and gestures. This constructs an alternative relation to durationality and reading which re-interprets oratory as a queer form of anti-theatricality. My reading argues that the conventions of oratory have been anxiously guarded, and that the conventions of rhetoric can be queered using my methodologies the Flop and the Camp Rant as analytical frameworks. I activate this using Halberstam's theory of the 'logic of the cover song' (2007) to suggest that techniques which are performed and embedded in language are synonymous with ancient methods of recitation.

The case study makes a dynamic comparison between Torr and the self-fashioning of Graeco-Roman masculine personae and undercuts the narrative of self-sovereignty inherited from a narrow reading of oratorical ideals. As my continued analysis will serve to highlight, the legacies of these masculinist trajectories continue to inform present day conventions of how to 'speak well' (Quintilian, 1987). In a contemporary context, in which digital platforms exist and provide access to news, opinions and current political affairs outside of regulated broadcasting networks, questions arise concerning which voices are given prominent platforms to be heard. With the acceleration of the exchange and communication of available information, alternative online channels for the expression of ideas can reach broader audiences, and arguably represent the diverse opinions of those not necessarily found in mainstream news. The conventions of Graeco-Roman oratory which I discuss conform to traditional representations of standing and delivering a pre-written text as a display of language mediated by the live voice and physical body.

There are persistent links between the romanticisation of ancient Graeco-Rome and trends of white supremacy, transmisogyny and other insidious modes of domination. I should emphasise that I am invoking such histories to recuperate a reading of these methods from closely guarded elitist, racist, patriarchal narratives. My methodologies of the Flop and the Camp Rant reconceive the historical retelling of the address told with a sense of temporality and memory generated by queer feminism. In the context of this research I understand queer feminism using contemporary nonbinary and trans-feminist theories of anti-essentialism which cause me to question how one is materially marked as 'woman'. I apply a queer feminist approach to the historical training of public speaking and to a range of feminist performance practices that incorporate gender queer embodiments which include but are not limited to polysexual, nonbinary, trans and lesbian feminism. At stake within the scope of these performativities and articulations of desire is the recognition of an alternative to patriarchal legacies of oral interpretation and public speaking. The systematic modes of sovereignty and governance inherited from hegemonic modes of public address promote what Angela Nagle describes as a "pan-national white Empire modelled on some approximation of the Roman Empire" (2017, p. 12). I will not waste words describing alt-right Internet trolls, or mainstream conservative media actively spewing hate speech. This project explores the face-to-face, shared space of language, vocality and gesture to question where value is attributed, and authority is perceived to take place.

In 2018, Rosana Cade and Ivor MacAskill became the first recipients of the Diane Torr Bursary supported by The Work Room and Take Me Somewhere (both Glasgow-based). The following year they toured *Moot Moot* (2019), a new performance work inspired by the legacy of Torr's methods. In a joint statement about Torr's influence, they write: "She was a source of inspiration to us as queer performers and we feel there is a clear through-line with some of her drag and gender work and the work we will be making" (Cade and MacAskill, 2018). I have been writing and researching this thesis with a view from my bedroom window of Tramway, where The Work Room is based. It is easy for me to take the impact of Torr for granted, as her role in Glasgow's artistic community was so vital, active and enriching.

To continue gesturing toward other contemporary artists whose work shares crossovers with Torr and the themes of my research, I will briefly discuss Merseyside-based Roy Claire Potter. Potter's practice performatively engages and obscures modes of reading, writing and delivery in order to contest received relations to language use. Their performance text *Playhouse (Creep)* (2018) was included as part of 'ORGASMIC STREAMING ORGANIC GARDENING ELECTROCULTURE' (2018) at Chelsea Space, London. Curated by Karen di Franco and Irene Revell, the exhibition considered the process-led aspects of durationality and performance in live art forms which test, or circumvent, the traditional tendency to rely on photographic or video documentation. Potter's "twenty-five-minute restricted reading performance with polythene sheet" (Potter, 2019)[7] incorporates a method of editing in the performance which becomes subject to change and immediacy. The piece incorporates a sprawling handwritten narrative on a polythene sheet illustrated with ink drawings. The text is written as fragmented snippets of conversations overheard through the thin walls of closely stacked tenement houses, invoking an intense proximity as their roofs form a connective spine. The protagonist's own memories of trauma blur with other voices and unsteady the narrator's voice of reliable testimony. Spaces shift as the private and public sense of the body is mediated by Potter, whose voice and body physically tussles with the polythene sheet script and interrupts the narrative conclusivity[8]. Other works from Potter

[7] Potter's own description of their work taken from personal email correspondence (2019). Roy Claire Potter will perform as part of an event series I programmed and which was hosted by David Dale Gallery, Glasgow between January–March 2020. The event series, titled *Pre-ramble,* explores the 'rehearsal as form' to support artists whose practice engages with writing, performance and modes of live delivery. Other contributors include Jade Monserrat, Susannah Stark, John Ryaner, Samuel Hastler, Shona MacNoughton Carl Gent, Nicola Singh and Ashanti Harris.

[8] This description is formed from notes taken from di Franco and Revell's public talk at the 'Gestures: Writing That Moves Between' conference in Manchester (February 2019) and my conversations with di Franco in December 2019.

have explored alternative masculinities such as the text *Lads of Arran* and film *Cast Metal Nut* (both 2016) which "re-stages the contemporary figure of the lad as a dramatic being." (White Rainbow, 2020)[9] These artists critique tropes of white cisgendered masculinity from a non-binary perspective to expose how naturalism and embodiment are culturally produced.

For the purposes of my research, the artists I cite and synthesise come from the recent past in order to foreground current arguments regarding embodied presence in contemporary feminist debates. I suggest a paradox emerges which exposes how one expresses through words the transformations which take place on visceral registers. My reactivation of Torr, Finley and Fraser explore how language mitigates sensory perception. Their work frames an investigation into vocality, gesture and senses of time to question the facility of language to construct sensuous perceptions of the world.

Karen Finley: *unpalatable voice acts from a woman*

The racial identity of Karen Finley as white, and my own reality as a white, cisgendered woman, are privileged positions which must be recognised as reproducing specific observations and behaviours associated with whiteness. This bias informs my perspective on, and weariness with, prevalent mainstream 'universal feminism' (Braidotti, 2017), and movements such as #MeToo[10]. I propose that the linguistic framing which pursues division along gendered lines risks oversimplifying an extremely complex and enmeshed network of contradictions. I bring up my race as linked to Finley's whiteness to challenge the artist's use of 'we', the first person plural pronoun, to enfold and assimilate experiences of violence in her performance *It's My Body* (1996). My use of first person in the case study intends to alert the reader to the parameters of my interpretation and the descriptive role of observation. I develop this argument and the issues of Finley's tone of assimilation through my discussion of Lauren Berlant's 'intimate public' (2008). I explore Finley's methods of vocalisation to consider how she subverts and modulates pitch, tone and cadence to demand attention from her audiences. The proposed reading of Finley's voice, which I describe as a 'plastic-

[9] https://archive.white-rainbow.art/artists/claire-potter/ [Accessed 20 December 2019]
[10] Tarana Burke set up the activist group 'Me Too' in 2006, a support group in New York for survivors of sexual assault who were mainly women of colour. In 2017 the hashtag #MeToo went viral on twitter exposing the scope of the film mogul Harvey Weinstein's wrongful actions that saw women worldwide speak up against sexual harassment and assault. Lauren Berlant's essay in response to current sexual harassment has informed my approach to thinking through "genre" and gendered roles. Berlant, L., (2018). 'The Predator and the Jokester,' in Verso Books (ed). Where Freedom Starts: Sex Power Violence #MeToo. London: Verso, pp. 224-233

instrument', explores questions of fluidity and whiteness which are linked back to universalist vantage points of who and why one can *slide* across subjective registers.[11]

I will introduce paradigms created by repeating Western conventions which assert 'mastery' of language, correlating to Butler's criticisms of agency through an interpretation of Dina Al-Kassim's 'literary rant' (2010). Al-Kassim's critique is relevant to Finley's monologue which questions whether language has a physical bearing. I apply Al-Kassim's theory of the rant to develop my analysis of Finley's voice as a plastic-instrument which is expanded in my methodology of the Camp Rant. Al-Kassim's subversive literary form highlights and participates in the operations of power in language which the speaker hypocritically strives to dismantle.

My reading of Berlant's 'intimate public' (2008) considers the temporality of language and its connection to memories within narratives of hetero-sexist romantic desire found in popular mainstream references. This builds on my methods of genericism, duration and temporality in language which continues to develop a practice of resaying to reflect upon the present context which is continuously shifting and open to reinterpretation.

I interweave contemporary contexts of feminist embodiment into Finley's address through a discussion of Patricia MacCormack's schema 'becoming cunt' (2007) and her essay *Mucosal Coseying* (2012) which are synthesised.[12] I argue that MacCormack expands and asserts a relevance for Finley's practice which is marked by her use of the address and sensory activation of the voice. My interpretation uses MacCormack's feminist subjects of polysexuality, flux and corporeality which form the bones of Finley's public expression in acts of violent rhetoricity.

Finley's methods of vocality use a stylistically subversive autocratic tone which I have described as a plastic-instrument. Her vocal pitch escalates to screeches and juddering low drops, causing her voice to resonate with the tones of speakers at an activist rally, preachers of a church sermon, or late-night cable televangelists – all of whom will continue to speak regardless of whether or not anyone is tuned in. Her words are given auditory volume by her vocal expression and the weight of multiple associations recalled in her speaking style.

[11] The idea of *sliding* is owed to Audre Lorde and her description of whiteness as a blind spot loaded with a presumed privilege of being able to toggle identity. I am thinking of Lorde's conversation with Adrienne Rich and their discussion of commonality and difference in the collection of essays and poems in Lorde, A., (2017). 'Conversation with Adrienne Rich', in Silver Press Books (ed.) Your Silence Will Not Protect You. London, Silver Press Books, pp. 55-89.

[12] I interpret the two texts as reworkings of the same theories.

However, the vocal wavers in *It's My Body* veer toward a parody of oratory which creates an ambiguous sense of authenticity.

My reading of MacCormack in the context of Finley's *It's My Body* stresses the resistance to biological determinations of the body which collapse sex and gender. Put simply, MacCormack's references to 'cunt' are a sensibility, not a physical essentialist imperative. For example, Kevin Aviance's song *Cunty* (1999) describes a feeling, or as proposed in my reading of Sontag, a "sensibility" (2009, p. 276). The sensibility of cunt can be interpreted as a mode of theoretical observation, opposed to ambitions to succeed under dominant paradigms of power. My reference to Aviance serves to lightly point to the performative as a construction which is socially constituted and a site of political and sexual agency. For MacCormack, and as I later argue in my discussion of Finley's work, "[t]he vulva is female but in aspects thus becoming-vulva allows one minoritarian subject woman to share one aspect or fold with another based on common political or ideological activist desires" (2012, p. 127).

One can look at artists like Lucy McCormick and Liv Fontaine to see developments of Finley's methods in 2020. McCormick's unpalatable femininity is an exuberant embrace of trash aesthetics with rigorous technical training from her background in dance and theatre studies. In her performance *Post Popular* (2019), historical female figures such as Eve, Boudicca and Anne Boleyn are given a contemporary revival with abrasive and grinding demands for audience participation. While Glasgow-based Fontaine uses the monologue form, conventions of stand-up and techniques of vocalisation – all drawn from Finley's methods – to critique masculine empowerment.[13] Fontaine's performances are an exhibition of complicity and vulnerability which move between club, cabaret and gallery spaces to test the reception of her intimacy and solidification of her performative persona Viv Insane (2019). While I will not discuss McCormick or Fontaine's work further, their practices critique notions of female vocality and reflect upon the continued relevance of Finley's methods and work today.[14] The relation to 'masculinity' I propose is committed to pluralism in sex and gender but also the use of language in the public address as a frame to examine the

[13] The direct comparisons between Fontaine are Finley are based on personal conversations I've had with the artists. However, her influence is clear in both Liv's performance style and her drawings. "Masculine insecurities can become critically dangerous, not just to women but to men, and to the environment too. Pride seems to be the problem. Pride and shame and dignity is a toxic triangle protected by privilege." (Carey-Kent, 2019)

[14] See, for example, Sarah Gorman's blog for a transcript of her lecture which makes a comparison between Karen Finley and Lucy McCormick. The paper was given as part of the 'Amelia Jones Study Day' held at Roehampton University, London, 10 April 2017. (Gorman, 2017).

fetishisation of pre-written text as speech. Finley's performance enfolds the personal "grain" (Barthes, 1976, p. 66)[15] of her voice, which is not reducible to meaning constrained to a neurotic question of castration, or correlative penis envy.

Andrea Fraser: *reprising past feminist discourses*

Chapter 5, takes *Men on the Line, Men Committed to Feminism* (2012/2014) as the final performance case study which compares Andrea Fraser's performance with Quintilian methods and Donna Haraway's figure 'the modest witness' (Haraway & Randolph, 1997). I assert that Fraser uses a mode of recitation which re-calibrates the mono-directional voice of public address and institutionalised bias. My analysis provides a focussed discussion between her performance and Quintilian's ancient pedagogies of rhetoric. I make the case that his textbook *Institutes of Oratory* (AD 95) can be re-read to offer a fruitful rethinking of his perspectives on gender and power. His teaching on how to speak before a live audience is concerned extensively with the treatment of delivery. By examining the traditionalist tendency to promote a performance of "hyper-masculinity" (McClish, 2016, p. 182), I bring Quintilian's pedagogies into a context of queer performativity to re-energise his methods and inspire future forms of how to address a live audience as an art of transgressive delivery.

I develop an assessment of institutionally adapted masculinist language using Haraway's critique of the "the witness whose accounts mirror reality" (1997, p. 23). Her figure of the 'modest witness' is interpreted to trouble registers of assumed universality and

[15] In my references to Roland Barthes, which appear as footnotes throughout the thesis, I move his male voice to the peripheries, yet his presence continues to "*rustle"* (Barthes, 1989, p. 76) in my background thinking. The framing of this research within feminist performance and queer theory challenges how I continue to engage with Barthes' writing while exploring alternative representations which splinter into new readings. The significance of Barthes as cismale, white and French is not irrelevant to his claims for universality, and my choice to place his voice out of prominent placement. As a gay man Barthes' desire orientation does not de facto categorise his work as queer, nevertheless his writing methods create flux in familiar systems of signification. His voice is not incorporated as a cis male foil and I wish to emphasise my opinion that too many demographic generalisations is a form of shrinking. However, feminist, queer, anti-colonial scholars I cite in this research challenge his frameworks of signification and the violent collapse of sound and image. In spite of the racial, gendered and temporal contradictions of my inclusion of Barthes, I am nevertheless engaged in and informed by his voice. His methods of writing question universal meanings of the human condition by concentrating on the specifics and snapping details into place. Reading Barthes was a significant contribution to how I developed *A Good Man Speaking Well*. His shifts between language and expressions of the self creates structured interruptions with moments of clarity. I interpret this as a queer register of language use. I should reiterate therefore that my choice in using a male figure for the text *A Good Man Speaking Well* does not serve to compress a reductive reading of 'men' in opposition to 'women'. The use of the male pronoun is a construct of writing in English which I engage with in the specificity of details and close tracking of the figure in my devised writing method.

invisibility. Using a register of queer feminism, I describe, via Haraway, how writing enables methods of observation which are stippled with prejudice.

The durational aspect of Fraser's work accentuates an exercise, or mode of method acting, which produces the alienating effects of language. The text hovers outside of what I interpret as the artists *own* register; it is clear to the audience that she is quoting from elsewhere. This is not to imply Fraser's performance lacks agency, quite the contrary. Her resistance to the text portrays an act of reversal: she takes the words as material and overworks their delivery to expose and recontextualise meaning as related to how we are held accountable to the words our lips utter. In juxtaposition with Dickie Beau, for example, Fraser's work is not a drag mediation of re-performing which desynchronises the voice and mouth. By contrast Beau's performances use drag techniques to create jarring monologues pieced together from existing recordings from Hollywood icons like Judy Garland and Marilyn Monroe. His practice which is described as a method "body-synching" (Megarry, 2015) tests the criteria of virtuosity in the desire to harmonise an image with an expectation of sound. His online performance *Olen Lobes* (2017) used Meryl Streep's 2017 Golden Globes acceptance speech in which she publicly criticised President Trump. Beau's video cuts to the crowd of Hollywood celebrities at an awards ceremony dinner and inserts clips of Donald and Melania Trump into the audience. Beau then lip-syncs to a script given by Peter Sellers about the exclusive traditions of theatre in ancient Graeco-Rome. *Olden Lobes* as an online performance combines methods of collage to question conditions of voice and the value attributed to live delivery. The use of a virtual context makes video streaming an essential component of how the work, and his mediated message, is distributed. However, as I will assert in my methodologies chapter, the live moment of the address creates a condition for performance which becomes an active catalyst for the Flop and the Camp Rant. The co-constitutive moment created between performer and live audience creates a mode of communication, or a reciprocal 'feedback loop' (Jain, S., & Fischer-Lichte, E, 2008) which becomes shared and collectively established. In this context the status of the speaker's voice is contingent upon the authority of the audience's agency to listen.[16]

While my case studies avoid making specific reference to the political changes undergone in the United Kingdom, United States and Western democracy between 2015-2020, my

[16] Erika Fischer-Lichte's *The Transformative Power of Performance: An aesthetic study* (2008) provides a robust analysis of comparative methods which consider theories of embodiment, vocality and the communication of a literary text.

opinions and subjects of interest are inevitably influenced by recent events. As my examples convey, the gendered bias passed down from legacies of how to conduct power in the public address remains represented by figures who occupy dominant political positions. These conventions conceive a powerful approach to voice, the body and movement defined by the suppression of effeminate tendencies. In this framework, 'power' is defined by an autocratic and entitled occupation of space which spuriously characterises effeminacy as an inverse of idealised manliness. The voice, body and movement of the human figure become a carrier for messages which communicate a representation of what leadership should look and sound like. This is an operation of power in language expressed through the vocal and the material performativity of anthropocentricism. I emphasise throughout this study that my findings and opinions take place from my own embodied bias and limited perspective. I do not claim to offer a critique of a totalising presentation of authority, rather I mobilise a queer feminist analysis to the examples of performance discussed in the case studies to help develop a more critical consciousness which aspires to push contemporary speech making beyond its relative traditionalism. I argue an awareness of highly gendered, class-based perspectives emphasise the central role of delivery in public speaking. My methodologies the Flop and the Camp Rant draw on the institutional traditions of the public address to change and challenge established orders as a practice of performance art, but they also are a tool to learn how to speak out against various modes of power in language.

CHAPTER 1: The Flop & the Camp Rant *original methodologies which expand temporality in language.*

Ancient oratory methods, and performances by Diane Torr, Karen Finley and Andrea Fraser focus on the minimal staging of a figure, occupying and speaking from a platform to address a live audience. Their performance methods employ registers of gendered language, the body and movements to position masculine tropes against feminist discourses. When re-read today using a queer feminist analysis, I draw on their work to trouble gender binaries and hegemonic forms of address. My assessment uses contemporary artistic practice to ask whether delivery can interrupt the perception of 'power' by using an alternative mode of agency in language.

The Flop

The Flop takes as its starting point that which is conventionally taught to be avoided when delivering a public address. By engaging with techniques which remain in use today, and which are inherited from ancient Western modes of oratory, I use writing and the live delivery of a pre-written text to explore what it might look and feel like to 'flop'. The live moment and expectations of presence, inherited from broken and repeated attachments to conventional presentations of authority, become paradigmatic of vocality itself. The failure, or flop, of the secure reproduction of these forms of address suggests that repetitions and revisions can alter to gradually remake the original as an independent 'copy'.

The constructed notion of naturalism and harmony between sound and appearance relies on a dominant definition of power which perpetuates received notions of embodied presence. The Flop exposes gaps which reveal how the ambition to not feel vulnerable relates to the command and authority of language, vocality and gesture. I suggest that the prospect of appearing vulnerable to each other in many scales and many senses reflects intimate encounters within structured power dynamics. The project aims to question the hesitation of speaking, by observing how stylised, nondramatic delivery is coded by dominant paradigms.

I have devised original methods for writing and the live delivery of pre-written text through my research on ancient oratory and personal experiences interviewing, receiving lessons from and organising workshops with modern speech and body language coaches (see Appendix Interviews 1 & 3). In the context of practice-led research, this study raises pressing

questions surrounding how one performs embodied knowledge as presentation and extension of their authority. The Flop is used to rethink what 'powerful' delivery can mean through methods of writing and performance which engage an agency of observation. While the traditions of public speaking eschew theatricality as a less serious display of public presentation, I argue a laboured application of style rearticulates the pejorative description of theatricality as equated with effeminacy and weakness in my references to ancient oratory in Chapter 3 and case study on Karen Finley in Chapter 4. In my methodology the Camp Rant, I will describe a "sensibility of failed seriousness" (Sontag, 2009, p. 291) which speculates on power dynamics created by the staging and display of controlled self-presence. The Camp Rant is more applicable to my analysis of the artist case studies, particularly my theorisation of Finley in Chapter 4. My practice-based research into techniques of vocalisation and contradiction which are described in the Appendix Portfolio and *A Good Man Speaking Well* (2020) considers an internalised, or sensory engagement with forms of jeopardy created in the address.

The Flop is a means to explore how 'bad' public speaking pliably bends the rules set by schools of rhetoric and is re-enacted today. These conventions are upheld by patriarchal ideals of self-fashioned masculinity which assert an expanded spatial presence entitled to those who conform to the generalised ideal. I'm interested in how to fall without injury, to flop physically and with words as an act of refusal against these recited structures in language use. I explored the flop in *Flop to the Floor* (2019) a performance-lecture commissioned by LUX Scotland and first presented at The Artist Moving Image Festival (2019) curated by Ima-Abasi Okon, Emmie McLuskey and Kimberly O'Neil at Tramway, Glasgow. Working with choreographer Janice Parker I devised a physical and repeatable gesture to fall sporadically from standing without injury. The first part of the performance was delivered in the style of an academic lecture, where I discussed my research into the links between Diane Torr's performance methods and ancient oratory. In the second part I performed a live reading of an edited version of David Cronenberg's film treatment for *Dead Ringers* (1988) which was punctuated by my sudden falls, or *flops*, to the stage floor.

I programmed a two-day workshop to investigate alternative techniques for the public presentation of research. Held in February 2018 *Public Voices: A Practice Based Workshop* was organised with a fellow ECA PhD candidate Naomi Pearce. The workshop which was supported by the Scottish Graduate School of Arts and Humanities (SGSAH), was open to current practice-based PhD students based in Scotland. Working with Professor Ros Steen

and Dr Nina Wakeford the students were guided through a range of methodologies relating to the use of the live voice. On day one Professor Steen led a participatory class which explored Nadine George techniques (Steen, 2013) and the physicality of the voice as a means to express, or supplement meaning to words outside of spoken, or written language. Dr Wakeford discussed her PhD research into queer and feminist histories of oral cultures and approach to the live delivery of her thesis in the viva and her book *Inventive Methods: The Happening of the Social* (Lury, & Wakeford, 2012).

In addition to *A Good Man Speaking Well* (2020) I have delivered a series of Recited Monologue performances which explored the memorising of pre-written texts. By engaging physical gestures and techniques of different methods of vocalisation I devised tools to inhabit the conventions I explore in this research which reflect upon the desire of controlled self-presence in the public address as a context for performance. These projects apply methods for writing and performance which I use to activate my detailed thinking and analysis of the artist case studies in Chapters 3, 4 and 5.

Haraway: *"an agency of observation"*[17]

Re-reading Torr, Finley and Fraser to develop a queer feminist analysis requires me to ask how I define 'manness'. The process aims to alter an initial reading of narratives outside of systematic modes of sovereignty and governance informed by Western conventions of public address. I propose the "embodied choices of apparatus" (Haraway & Randolph, 1997, p. 116) to activate an agency of observation which is generated by the public address. To use Donna Haraway's phrase reflects upon specific variables and temporalities as situated knowledge. Haraway writes:

> "All measurements depend on embodied choices of apparatus, conditions for defining and including some variables and excluding others, and historical practices of interpretation." (ibid., p. 116)

I apply Haraway's "agency of observation" (ibid.) to power dynamics in language which subversively perform the traditional practice of one human figure standing to deliver a live spoken address. The digital platforms and virtual contexts which reflect upon the bearing

[17] Haraway & Randolph, 1997, p. 116

of words upon the human figure question modes of delivery and contest received notions of embodied presence. However, my analysis examines modes of public address which are delivered to a small scale, live audience who share the same space as a speaker reciting a pre-written text. This method takes the contemporary context of female vocality to re-read ancient conventions of public address as a theatrical form and "apparatus of bodily production" (ibid.). The generalising processes of initiating a unifying body relate to the State apparatus of the public address, which I will expand in my reading of ancient oratory and contemporary examples of feminist discourse. However, my reading of Haraway serves to emphasise that "differentness is required of wholeness" (Barad, 1995, quoted in Haraway & Randolph, 1997, p. 116). This can be seen in contrast to, for example, Andrea Bowers' text and photographic installation *Open Secret* (2019) (in Art Basel's Unlimited season, curated by Gianni Jetzer), which exemplifies issues of scale and consent in relation to modes of public address. Bowers' installation used screen-grabbed photos from Instagram and Twitter accounts linked to the #MeToo and Time's Up movements. A press release from Andrew Kreps Gallery describes the contents as:

> Approximately 200 photographic prints, each of which lists the name and occupation of an accused person, as well as their response to the allegations, printed in the typeface in which they were originally published.
> (Andrew Kreps Gallery, 2019) [18]

Bowers was heavily criticised, specifically by Helen Donahue[19], for the mishandling of permissions and faced accusations of exploitation from individuals whose public testimonies were used as material in her artwork.[20] The public criticisms are indicative forms

[18] "Open Secret documents the important cultural shifts represented by the #MeToo and Time's Up international movements against sexual harassment and assault, which spread virally following public revelations of sexual misconduct allegations against Harvey Weinstein in 2017. The work contains approximately 200 photographic prints, each of which lists the name and occupation of an accused person, as well as their response to the allegations, printed in the typeface in which they were originally published. This project serves as both a physical manifestation of patriarchy and a monument to the courage of survivors who are speaking out against sexual harassment and assault, thereby making public what many repeatedly said were 'open secrets.' The work was researched, designed, written and produced in collaboration with: Kate Alexandrite, Angel Alvarado, Ryan Beal, Carey Coleman, David Burch, Miriam Katz, Zut Lorz, Julie Sadowski, Ian Trout, Ingrid von Sydow." (Andrew Kreps Gallery, 2019).

[19] See Siegal, N. (2019) or Helene Donahue's own response to Andrea Bowers work described on her Twitter account. Available at: https://twitter.com/helen [Accessed 22 January 2020]

[20] Donahue was one of four women who accused the writer and columnist Michael Hafford of sexual assault. Following widespread criticism on social media, Art Basel removed a photograph of Donahue from Bowers' installation which was screen-grabbed from a tweet made in October 2017 that included an image of the writer's body and face marked with bruises. See Margaret Carrigan's interview with Bowers in *The Art Newspaper*,13

of rhetoric which contribute to a power dynamic between victim and perpetrator, which I expand upon in my case study on Finley and discussion of Preciado's open letter (2018). I am not arriving at these questions to claim a qualified stance of feminist embodied experience, nor do I consider these subjects to be exclusive to feminist debates. The research is concerned with language as an operation of power and how one can reconfigure an understanding of agency detached from the dominant paradigms of institutionalised authority too simplistically coded as generalised patriarchy.

The tacit modes of authority inherited from ancient oratory inflect overdetermined meanings that are expressed, and come to find representation, in vocality and the materiality of the human figure. This research is formed from my culpable and estranged position. I struggle to identify my place in modes of public expression which structure thoughts and impressions of society at large; in the process I am posturing and trying out recycled statements from snippets overheard elsewhere or written by someone else. Yet when confronted with the symptomatic violence done through discourse, there is a demand to reactivate meaning from the familiarity of the everyday. Words can be worked, and words can be overworked as a form of labour which changes "the colourisation of words in relation to each other and their tonality" (Wittig, 1992, p. 89).

Men, as palimpsestic figures – or the roles they have played for good or ill – become a means to personify and put into performance a way of using language. I use the term palimpsest to reference a manuscript or writing material on which later writing has been superimposed and where marks build up in layers.

What if time could move backwards, forwards and in different directions through a method of reading and incorporation of texts across historical periods? As a method of engaging with text, the process unravels a determined category of time as linear to explore the temporality of language and material performativity. Patricia MacCormack writes "expressive speech is less about traditional monodirectional commanding communication and more about the asemiotic affective communication, refuting knowledge for thought as imagination" (2012, p. 126). I apply a reading of MacCormack to explore how language, voice and senses of time can make time floppy, stretched or dragged out as instalments which are unfettered from "the singularity of majoritarianism" (2007, p. 802). The Flop is a

June 2019: https://www.theartnewspaper.com/interview/interview-andrea-bowers-discusses-power-dynamics-post-metoo [Accessed 21 December 2019]

methodology of learning how to throw sentences to the floor to test the supported frameworks of recited structures in writing, reading, speaking and moving language.

The methods of this project use the voice of spoken delivery and present tense display of one person reciting a pre-written text. There is an expectation of being able to continue speaking without interruption and to finish what has been determined ahead of time. In the context of this research, I apply this to consider recitation as a form of contemporary artistic performance. I do this to emphasise the links between public speaking and theatricality, and the uneasy confrontation with vulnerability which arrives with delivery. I have suggested the jeopardy of self-presentation is opened up as a blind spot in the public address, however artists engaging in virtual displacements of live presence use online forums as communal spaces. For example, Bunny Rodgers explores digital platforms that enable the construction of personae. Rodgers uses the first person to activate portrayals of 'self' using platforms of digital performativity and arguably her online avatars are detached from the expectations of presence I outline in my conventions of the public address. The boundaries of private languages and accepted behaviours are tested to explore questions of loneliness and belonging in online communities. For example, *Diary* (2012–2014) records Rogers' webcam readings of her poetry, which adopt a stance that oscillates between direct address and restraint. In one sense the videos appear to catalogue a candid intimacy, yet the composition of her poems reflects the highly controlled conditions of how she presents herself in the space she occupies.[21] As stated, the expectations enfolded into the shared space and present tense delivery is a condition which produces the physical immediacy needed to activate the Flop. Rodger's work engages a "paradox of wilful submission" (Watlington, 2019), which relates to my discussions of contradiction and authenticity explored in the work of Finley. However, the crux of my methods is generated from contexts which shift between creative artistic practice and professional, or institutional expectations of self-presentation and articulation.

The claim made by Maud Gleason that conventions of AD 2 Graeco-Roman self-fashioned masculinity were a performance best expressed in the negative (Gleason, 1995, p. 80) acts as a context to challenge accepted ideas of how to enact authority. I will assert that

[21] See Louis Douglas' May 2012 interview with Rodgers where the artist discusses the project. "As a kid I enjoyed re-reading and analyzing [sic.] old diary entries while entertaining the fantasy of dying young and leaving behind evidence of my perceived precociousness and unparalleled imagination. In this way there has always been an audience in mind. I still relate to these feelings but I have gained a desire to share and connect with greater immediacy. Building a public archive is one way in which I am able to realize aspects of these motivations." (Douglas, 2012)

status dominance educated in the legacies of language use prevail over expectations of delivery and perspectives on power. I use the public address to create a context that linguistically frames the human figure; I am not interested in producing an imitation of rhetorical address[22], or political parodic public speaking. I am pausing and lingering over the construction of linguistic framing, which in this study considers how one desires and constructs expectations of success in the public address, to lead towards an understanding that no one register is ever the end of the story. The synthesis of the theorists and artists brought together in this research uses the public address as a framework of a particular performative specialisation of authority in language use, vocality and gesture. The Flop is a methodology which loosens these structures, yet remains attached to their conventions, albeit 'badly' in traditional rankings of productivity.

Can one undercut a notion of sovereign self-mastery that stresses discipline and restraint? I will propose that the public address engenders a fabrication of inherited 'naturalism' which demonstrates an entitlement to rule others. Engaging with past forms through multiple and varied readings causes consistency to become dispersed and more malleable. The concepts of confidence and assertiveness are not gendered per-se, rather they are contingent on the nature of the relation to power and whether power can be shared, dispersed or exposed to vulnerability in order to change. Personally, I have no issue with the eroticisation of patriarchy explored with consent and for sexual experimentation.

Camp Rant

My interpretation of 'masculinity' uses readings from different queer and feminist theorists to propose as opposed to 'define' a position. I put the word 'define' in quotes because my point is to occupy a place, and perhaps the word 'approach' is closer to the gesture I am trying to describe. This is a practice of close reading which jumps across time to dislocate the centrality of a sovereign subject in the address.

"The rant is a speech act embedded in its own attachments, bound by the word and by the social terms of its own subjection" (Al-Kassim, 2010, p. 11). I interpret Al-Kassim's description to propose a sense of 'embedded attachments' to language that explore writing tethered to a representation of embodiment and a linear sense of time which is disrupted by

[22] See Nina Wakeford *Inventive Methods: The Happening of the Social* (2012). Wakeford delivered her PhD by spoken address and with no written components apart from an appendix and her abstract.

delivery. *A Good Man Speaking Well* becomes a rant in relation to volume and duration. My delivery punctuates the confined sense of space and slow time created in the writing with the present tense recitation and the repetitive and laborious process of learning the text 'by heart'. The movements become deliberate to emphasise the construction of routine which keeps the monologue going from the time the male figure wakes up, until he sits down to eat an egg. I have responded to Al-Kassim's rant from a perspective of duration, producing a real-time performance which could in effect continue for 24 hours, or longer. The end is determined by my physical and mental capacities which reflect the limits of what I can store in my memory.

The negotiation between public and private space is explored by setting, learning and writing the text in a domestic environment. The public delivery of the prose to the examining panel is restricted to three people and reveals the simple inversion which is invested in the very assumptions I set out to subvert. My performance, which is trained using methods which presuppose a large live audience, is limited to a reduced scale, while the prose text is an incomplete element of the work as a whole.

Shifts in Femme discourse

The Camp Rant reactivates the work of Torr, Finley and Fraser by taking components of women speaking, enacting men and playing around with the formal delivery of voice and gestures in a structure which presupposes a public audience. However, my study is not an examination of rhetoric as persuasion. There are multiple factors at play in how one's words are received, and these are embedded in specific social contexts[23] and the speaker's status, reputation and the occasion.

Artists such as Evan Ifekoya, Victoria Sin and Roy Claire Potter, who I referenced in the introduction to this thesis, are examples of contemporary practitioners engaging with shifts in feminist discourses. The role of gender and performativity in their work advocates nonbinary, post-humanist and trans-feminist disciplines to take substances of gender, racial, class-based stereotypes and time to explore multiple and inconsistent expressions of subjective agency. Rosi Braidotti's discussion of post-human ethics as "alternative modes of transversal subjectivity, which extend not only beyond gender and race, but also beyond the human" (2013, p. 98) stresses the concept of difference as both central and non-essentialist

[23] See Erving Goffman "The Lecture" in *Forms of Talk*. Philadelphia: University of Philadelphia Press, pp. 162-196.

common references for the human. Braidotti's criticism of Enlightenment understandings of embodiment and subjectivity dislodges the desired control of self-presence which can be read in relation to ancient oratory and the 'modest witness' (Haraway & Randolph, 1997).

No Fantasy without Desire, No Destiny without a Daddy (2018) was performed by Ifekoya and Sin at the Brunel Museum as part of Block Universe[24]. Building on their collaborative 2016 performance *Dream Babes*[25], the 2018 event included a performative reading of a science fiction script and took place in the Thames Tunnel vaults on lo-fi staging which resembled a home shopping channel gardening set. The artists wore structured kink-clubwear costumes while adopting seated, standing and lunging tableau-vivant poses. The script described imagined alternative embodiments and forms of collectivity which referenced Ursula Le Guin's *The Carrier Bag Theory of Fiction* (1986). They described 'daddies' detached from dominant paradigms of linguistic, corporeality and sexuality in registers of queer erotica which mixed their own writing with texts from queer and radicalised voices such as Pat Califia[26]. Sin's own practice cites traditions of queer cabaret to activate received notions of race, gender and language which underscore constructions of female embodiment. Their work creates elaborately staged performances which draw the dissociative methods of drag lip-synching to interrupt the expectations of image and sound. Through slow and static accentuations of surface in language, self-presentation and stylised futuristic scenes, Sin enables an experience of detached objectification. The role of fiction in naming and describing imagined individual and collective experiences considers modes of futurity liberated from punditry traditionalism.

In comparison to the work of Torr, Finley and Fraser, the concerns of Sin, Ifekoya and Potter incorporate fluidity in direct opposition to constructions of gender inherited from patriarchal power structures. Nevertheless, the performances of Torr, Finley and Fraser are relevant precisely because their concerns come from a historical period which puts pressure on my experiences of feminism today. I have made an argument for the continued relevance of Graeco-Roman oratory methods in the conventions which determine a presentation of authority in Western modes of live, spoken public address. I animate these concerns in direct

[24] Block Universe is a London based international performance art festival. Founded in 2015 by Louise O'Kelly, the festival has showcased new works from artists such as Trajal Harrell, Philippe Ewe and Sophie Jung. See www.blockuniverse.co.uk [Accessed 21 December 2019]
[25] Since developed and published as *Dream Babes zine* (2019) by Victoria Sin, PSS.
[26] Patrick Califa-Rice *Doing It For Daddy: Short and Sexy Fiction About a Very Forbidden Fantasy* (1994). Alyson Publications Inc.

relation to my relative privilege as a white cisgendered woman to provoke a tethered connection to the conventions of masculinity I feel alienated by and yet attached to. This is a relation to language which is activated by vocality and the material performativity of the human figure, yet my pursuit is not concern with the notions of an essentialist embodiment.

Andrea Long Chu: *a definition of femaleness*[27]

Described as a voice of 'second wave' trans-feminism, Andrea Long Chu's *Females* (2019) can be read in relation to MacCormack's schema of 'becomings cunt' (2007). While my reference to Long Chu is brief, her argument relates to my discussion of masculinity which proposes an element of the human condition as inseparably related to gender but not restricted by gendered stereotypes. Chu writes "Femaleness is not an anatomical or genetic characteristic of an organism, but rather a universal existential condition, the one and only structure of human consciousness" (2019, p. 12). Her analysis flips the common narrative of the centrality of the cismale figure to propose an all-encompassing female-centric focus which is practiced by a broad range of genders and performativities. I apply Long Chu's theory in dialogue with MacCormack to suggest a counter narrative. As stated, the male figure in *A Good Man Speaking Well* becomes a means to produce the content of language through the description of a routine. The prose text unfolds as linear time, yet senses of time are interrupted in the delivery through the imperfections my physical immediacy imposes.

MacCormack's conceptual 'cunt' is applied to suggest that the performativity of 'manness' is spurred by "a trajectory to arrival" (2007, p. 805) which relates to notions of time and progress disseminated by language. In *A Good Man Speaking Well* the male figure generates the text which activates my vocality, but his role is passive. The unspectacular stripping of his naked figure challenges a presentation of vulnerability constructed by the lack of acknowledgement and voyeuristic narrative. I put myself into play as the performer who delivers the writing as a recitation where my expectations of control are tested in relation to my ability to remember the sequence of his actions.

Long Chu's *Females* was originally conceived as an introduction for a new edition of the *SCUM Manifesto* (1967) by Valerie Solanas but was turned into a short book instead. The lingering imprint of an introductory format appears in Long Chu's provocations which are tied to Solanas as a kind of central conduit she responds to and against. The self-defacing

[27] Long Chu, 2019, p. 38

tone Long Chu adopts turns and swivels within contradictory positions using a performative style which relates to my description of Al-Kassim's 'rant' (2010). Masculinity is a performativity practiced by many, regardless of gender; comparatively, Long Chu states "Everyone is female, but how one *copes with* being female – the specific defence mechanisms that one consciously or unconsciously develops against one's femaleness […] – this is what we ordinarily call *gender*." (ibid., pp. 12–13). Her words are referenced as an invocation of internalised shame around desire which I am culpable of, and undoubtedly everyone participates in. Long Chu's description of desire provokes a question of placing boundaries and controls around what we want because we feel those desires are 'bad'. I identify as a woman and my view of 'women' as a term and concept reflects the construction of a supposed embodied femininity. The legacy of *Gender trouble: feminism and the subversion of identity* (2006) informs pivotal concepts of gender and performativity which are challenged by Judith Butler's analysis of gender within a fluid spectrum. I recognise the importance of Butler's landmark text, and her influence on the theories explored by the LGBTQI+ artists and academics cited in this study. Nevertheless, I will not focus on *Gender trouble* as I wish concentrate on the role of language and modes of public address. I should also emphasise that my approach does not support the bigoted principles of trans-exclusionary feminists whose opinions about what is categorised as 'women' are constrained by patriarchal qualifications. At variance with this proposition I am aware my use of the term 'woman' stands in contrast to terms such as 'wimmin', 'womxn' and 'womyn', and which are considered more inclusive terms and not an extension of 'men'. I want to be a woman so long as I can be active in deciding what being a woman is for me. The Flop exposes the violent reasoning of the rules which use gender as the basis for defining and ascribing the role of language.

Greenberg *Kitsch* & Sontag *Camp*

The Camp Rant follows a methodology of "the unnatural: of artifice and exaggeration" (2009, p. 275), as Sontag writes. My incorporation of Sontag's definition of camp serves to emphasise a contemporary understanding which has come to accept that there is nothing natural about gender and there is certainly nothing natural about the public address.

My development of the Camp Rant takes Clement Greenberg's critique of kitsch in *Avant Garde and Kitsch* (1939) read alongside Susan Sontag's 1964 essay *Notes on Camp*

(2009). Greenberg's cultural and artistic ideals presented in his essay are interpreted as a performative text that demonstrates the modernist pursuit of an aesthetic singularity. Re-read in relation to the self-fashioned masculinity explored in my case study on Torr, Greenberg's modernist self-consciousness aspires to notions of creative ingenuity and singularity which corresponds to ancient ideals of self-controlled presence. I have suggested in my references to contemporary artists who engage in alternative notions of subjectivity, that the blurring of clear distinctions between monolithic forms of categorisation is politically anti-purist.

While Torr, Finley and Fraser are associated with the deconstruction of language and gender performativity characteristic of 1990s feminist art practice, my reading of their work applies texts from different periods to expand senses of time and the duration of language. Re-energising past discourses creates a new context for the interpretation of meaning, both in relation to the reading of text and one's relation to their social fabric. The re-reading of the already said acknowledges the slipperiness of duration and memory which changes an initial construction of agency in language.

Greenberg's language of specialisation and his "high-order" (1939, p. 8) as a modernist art critic creates a retentive need for the division of people or things regarded as having particular shared characteristics. His valorisation of the 'avant-garde' as the bastion and protector of culture is argued along a linear trajectory of progress. His distinction between the specialised few and 'the masses' verbally constructs a conjectural army who guard "the values of aesthetics" (ibid., p. 6). The division between 'high art' and 'low art' (ibid.) is protected by the cultivation of culture which suggests those who are not at the pinnacle are lumped into a conglomerate mass who are devoid of the agency of specificity.

The casual assumption that most people will think what they are told to think and absorb "seemingly self-evident meanings" (ibid., p. 14) is a mode of address which stakes the claims of Greenberg's self-importance. He argues salvation relies on the protection of the "cultivated spectator" (ibid.); here there is a figure of the male artist with his special eyes and special feelings who looks down on the world from a position of emotionally unburdened omnipotence. I am being presumptive in my gendering of Greenberg's angels of cultural salvation, but the bias of his criticism is well documented.[28] Nevertheless, my reference to his essay is relevant to the construction of my use of the public address. Greenberg's kitsch for 'the masses' is violent; he claims that the fascistic product of emotional appeal can be read as a method of production which threatens to erode human values. The recycling of form

[28] See Mary Gabriel *Ninth Street Woman* (2019) Little Brown, US.

without change, when compared with MacCormack's "penial paradigms" (2007, p. 804) corresponds to dominant definitions of power. While I find his tone of self-importance icky, Greenberg's description of ceaseless production when connected to the power of citation in language raises questions concerning how one can use their voice and body to build a solid mass which "acquires the density of a thing"[29] (Ahmed, 2017, p. 146).

The 'pure' and 'abstract' (Greenberg, 1939) merits of the avant-garde are a higher order of culture. Unfettered by the messiness of personal-political attachments, or the deadening allure of mass consumerism, Greenberg's values in the avant-garde are a form of ethics. When read alongside Sontag's suggestion that camp "sees everything in quotation marks" (2009, p. 280), Greenberg's "pure preoccupation with the invention and arrangement of spaces, surfaces, shapes, colours, etc." (1939, p. 7) is subverted as an overcompensated singular aestheticism. The populism of kitsch as bulk consumed and disseminated forms of culture relates to my methods of vocalisation and the tropes of femininity and masculinity I put to work in order to undo.

Sontag's camp is also inclined to use snobbish rules and restrictions for what counts within the remit of camp as a 'sensibility' (2009). Her high order prescription of camp positions the erotics of art as an essential lifegiving force for those who are sophisticated enough to access the aesthetics, and do so without *trying* too hard the wrong way. She writes, "[Camp] is something of a private code, a badge of identity even" (ibid., p. 275). In comparison to Greenberg's kitsch, my interpretation of camp reconfigures Sontag's essential element of 'artifice' to propose that the excessive finesse of voice and gesture in ancient modes of address can be likened to the campness of drag king artists. Furthermore, I draw on the refined finesse of Greenberg and Sontag's aesthetic ideals to examine the public address as a specialised art of delivery. The 'rules' are cloaked in intellectualised notions of taste to conceal the operation of class distinctions, which are rationalised as a code of ethics. I have outlined how the use of detail and my method of delivery relates to the application of camp in this context. I will now describe how I add to the originality of this reading of camp through an interpretation of Quintilian which is synthesised in *A Good Man Speaking Well*.

The factors which contribute to the powers of persuasion are largely dictated by what is ascribed value. My reference to Quintilian describes how received modes of speaking,

[29] "Your body becomes used as evidence that the walls of which you speak are not there or are no longer there; as if you have eliminated the walls through your own progression. […] When you bring up walls, you are challenging what lightens the load for some; you are questioning how space is occupied for some" (Ahmed, 2017, p. 147). I return to Ahmed and taking up space, or creating an exclusive space, in my discussion of Finley and Torr.

writing and reading hone a close and meticulous engagement with language. For Quintilian, 'power' is achieved through a "capacity" or "faculty of language" which regards speech as an art (Quintilian, 2002, p. 337). Language is "an object of care" (Quintilian, 1987, p. 17) that is poured into the human figure, suggesting embodiment relies on the correlation of an exterior image with expectations of a 'correct' sound as pre-determined content. The image of the human figure as a "vessel"[30] (ibid., p. 24) places an emphasis on sound and appearance which has prescribed, historically and continually, orders of value. A contemporary interpretation of ancient value systems illuminates how identity and experience are not only represented but also created and reinforced through language and naming.

> For unless a man speaks in an orderly, ornate and fluent manner, I refuse to dignify his utterance with the name of speech, but consider it the merest rant. Nor again shall I ever be induced to admit a continuous flow of random talk, such as I note streams in torrents even from the lips of women when they quarrel…
> (Quintilian, 2002, p. 141)

Quintilian's aesthetic ideals for the voice produce a moral judgement on how to listen for class, race and gender as markers of value. However, Quintilian's notions of purity and rationality can be decisively acted against. My approach to writing uses the intense scrutiny and compartmentalisation of the male figure in Quintilian's *Institutes of Oratory* Book 11.3 (AD 95). In this chapter, his detailed description of the male oratory is broken into parts which fail to build a tangible whole. The methods of learning by rote and recitation which I describe in Quintilian propose a passivity to language use which becomes routine through habitual practice. The role of the live recitation forms layered senses of time which create modes of embodiment and operates on the level of disobedience which I interpret in relation to Long Chu's proposition that 'femaleness' is a shared condition.

> The truth is, you are not the central transit hub for meaning about yourself, and you probably don't even have a right to be. You do not get to consent to yourself, even if you might deserve the chance. You do not get to consent to yourself – a definition of femaleness.
> (Long Chu, 2019, p. 38)

[30] The "vessels" are gradually filled; beginning with the sounds of letters before shapes, stressing "many faults of pronunciation, unless they are removed in the years of youth, are fixed by incorrigible ill habit for the rest of life" (Quintilian, 1987, p. 18). There are numerous references to bodies as 'vessels' throughout the *Institutes of Oratory* (AD 95), the word choice suggests a ship and an empty container. The term suggests a contradictory active and passive relationship to learning, using and wielding language which I engage throughout this study.

The refusal to inflect a persona in my delivery is a technique which emphasises the tethering of language to the male figure in order to make the relation strange. I apply Al-Kassim's "strangeness of speaking" (2010, p. 7) to test the role of the live voice in the conventions of the public address. The live delivery is a vital condition of the performance which makes the recitation a singular and independent artwork which cannot be reproduced and will not be documented. As the author, producer and performer of the text, my whiteness, gender, age and class are read in my voice and physical bearing in tandem with the male figure stripped and exhibited in language. The action of recitation causes my physicality to be read in relation to the male figure, in doing so we become aligned yet occupy different spaces in relation to the roles of action instituted by the pre-written text.

The role of language in the framing of a human figure is formed against a backdrop of experiences of living in a country where divisive and inflammatory modes of categorisation find shape. The bumptious rhetoric of entitled privilege casually disseminates pointed racism, misogyny and greed as conventional norms. While this is not the direct focus of the research presented here, I see the exploration of what it means to repeat the expectations of success enfolded in the public address as a performance of authority which privileges agency in language.

When the use of language constructs so much meaning and informs the interpretation of one's perception of reality, the necessity to expose what actions are impelled by words is crucial, especially with the current embrace of politics which targets and exasperates vulnerability. I refuse to let my registers of expression cause me to become dissociated from what I say. The artist case studies and methodologies I present are a strategy for observation and a method of using language.

The Flop and the Camp Rant activate the immediacy of the physical body to launch visceral senses and physical immediacy as a form of agency. I have explored various techniques in writing, gesture and vocalisation to engage different sensory and methodological writing strategies in *Public Voices: A Practice Based Workshop* (2018), *Flop to the* Floor (2019) and Recited Monologues which include *A Good Man Speaking Well* (2020) which are documented in the Appendix Portfolio. These methodologies are productive acts of disobedience which produce unforeseen associations and offshoots. In the present tense unfolding of live performance, the traced movements and activities of thought are connected

to multiple senses of time. The context of delivery recalls past iterations of the text during rehearsals which are fused with the sounding of each word. In the performative moment attention is split, which provokes a mental state between past, present and future temporalities of language contained in a scripted text.

CHAPTER 2: Judith Butler *'performative contradiction'*[31]

In this chapter I apply Judith Butler's theory of 'performative contradiction' which is taken from *Excitable Speech: a politics of the performative* (1997). I distil Butler's summary of J. L. Austin to formulate my own frame of analysis which challenges his description of the "performative utterance" (Austin, 1975, p. 52). I take Butler's incorporation of Austin's theory to extrapolate a reading of her analysis of the 1991 Anita Hill v. Clarence Thomas hearings as a context which creates expectations of speech and conduct. I argue, via Butler, that the "agency of language" (1997, p.7) is tethered to Western conventions derived from the sovereignty of the speaker which contribute to received notions of embodied presence. Butler's "schema" (ibid., p. 39), which links accountability with repetition and the citational character of speech, is used to propose methods of reconfiguration. I will bring the chapter to a close with a reflection on shifting contexts in light of Brett Kavanaugh's 2018 nomination to the supreme court as an Associate Justice and Christine Blasey Ford's allegations of sexual assault. This chapter provides a framework to position my methodologies the Flop and the Camp Rant, which are developed further in the following artist case studies.

Re-Reading conventions: Who speaks when convention speaks?

> Who speaks when convention speaks? In what time does convention speak? In some sense, it is an inherited set of voices, an echo of others who speak as the 'I.'
> (Butler, 1997, p. 25)

My reading of Butler applies her interpretation of conventions to question the citational habits of language as grounded in a person-specific and located reality. Butler's question of 'who speaks' considers the discursive and social constitution of a subject as inextricably bound. However, her proposition of conventional norms suggests that the creation of 'rules' for language are comparative to the norms which come to inhabit the body. Are the repetitions of observed gestures that are enacted nonverbally, comparative to the repetition of words someone else has said? If so, the authority to establish convention is divided between an idealised norm and deviations from the norm. Butler appears to suggest that how you are

[31] Butler, 1997

constituted in language may determine how you are treated in social reality. Therefore who, or what, holds the authority that determines convention?

I draw on Butler's work to build my own framework for an examination into inequity, modes of address and Western conventions of delivery. As I have suggested in Chapter 1, the impulse to collapse sound and meaning, as a magical effect of language use, has violent consequences for what comes to be understood as embodiment. I will use Butler's analysis of the Anita Hill v. Clarence Thomas hearings as a context to examine the contradiction between words and the material performativity of the human figure as linked to the speaker's agency. Her analyses of Hill's hearing asks how the subject is recognised and named as an operation of power in language use. My understanding of agency relates directly to Butler's 'performative contradiction' (1997). As Butler writes in her analysis of Hill's testimony:

> It is speech which means one thing even as it intends to mean another, or it is speech that knows not what it means, or it is speech as display, confession and evidence, but not as communicative vehicle, having been deprived of its capacity to make truthful claims. Indeed, the act of speech, though it signifies agency, undoes itself precisely because it does not say what it means; the act of speech implicates an always already active and choosing being, indeed, a consenting subject whose 'no' is always undercut by her implied 'yes'.
> (ibid., p. 83)

To recap for the reader, there are a number of claims relating to the operations of power in language which require clarification as we move forward. My interpretation of Butler draws on her description of power in language as related to the repetition, or resaying of phrases, opinions, statements, racial slurs and so on. In the act of repetition, the generalisation becomes familiar, at times resaid without thinking, or pointedly uttered as a statement of identification, or directed towards an individual, or a group to disidentify with who, or what they are seen to represent[32]. This becomes a citational process that is reactivated by the speaker's voice and physical body. Butler also defines power as linked to credible testimony and truth telling, which I will expand upon in my references to Hill. Being recognised and named in the address is a communicative act which she links to Austin's

[32] For example, "rallying under the sign of 'queer' or revaluing affirmatively the category of 'black' or of 'women'…" (Butler, 1997, p. 158). This well-known illustration of Butler's description of the misuse of the performative to expose prevailing forms of authority is closely related to my frame of analysis. However, for the purposes of this study I focus on contradiction to stimulate multiple meanings and interpretations which can occur across different times.

theory of the performative. I will discuss Butler's concept of vulnerability to expand upon her account of hate speech and the tangible materiality of corporeality.

Butler examines hate speech as a pre-inscribed mode of address within shared cultural spheres, which are constituted by repetitions performed in contexts of public speech. The physical body is threatened by a latent promise of injury brought about in the utterance of hate speech. The threat of injury is delivered in the present tense speech act, which simultaneously recalls historically constituted violence experienced by a collective, who are distanced from the identity of the speaker. Language is weaponised to emphasise the physical body as a material of unequal significance, where the body of the addressed is reduced to presuppositions which engender a suppressive hierarchy that seeks to silence a response. The factors of "words that wound" (Matsuda, 1993, p. 23) in the Hill v. Thomas controversy highlights how reiteration served to reinforce patriarchal logic as the normative foundation of convention.

> Is our vulnerability to language a consequence of our being constituted within its terms? If we are formed in language, then that formative power precedes and conditions any decisions we might make about it, insulting us from the start, as it were, by its prior power.
> (Butler, 1997, p. 2)

I use Butler's proposal that we are 'vulnerable' in the constitution of language and in our social constitution to question the role of recitation in language use. If we are producing and *produced* by language, as a bonded process, the temporality of language is sustained by the social "*grain* of the voice."[33] The materiality of the body speaks, and the voice expresses meaning beyond the words uttered. Butler's analysis reveals how physical immediacy and language wrestle in the voice. The voice of public address differs from the voice used in the everyday discursive and social contexts. I will expand on methods used in coaching the voice for public presentations in my following case studies; however, my reading of Butler considers how verbal and nonverbal language can undercut the intentions of the speaker. In my discussion of ancient techniques, I develop an interpretation of vulnerability in language which reveals a desired control of self-presence. As previously discussed, this is synonymous with ideas of sovereignty in the public address.

[33] "[T]he *grain* of the voice, which is an erotic mixture of timbre and language, and can therefore also be, along with diction, the substance of an art: the art of guiding one's body…" (Barthes, 1976, p. 66).

> The body, however, is not simply the sedimentation of speech acts by which it has been constituted. If that constitution fails, a resistance meets interpellation, and this excess is lived as the outside of intelligibility. This becomes clear in the way the body rhetorically exceeds the speech acts it performs.
> (ibid., p. 155)

Butler's "constitution" has tactile *grainy*-voice-body connotations that imply language is a sediment which leaves residues formed over time. I will outline my understanding of "interpellation" (Althusser, 2008, cited in Butler, 1997) through the problematic recognition of Hill's address from Judge Thomas and then later, in a public context of the Senate. Butler suggests we are vulnerable to misrecognition, which demonstrates the socially constituted action of being named and represented in language. "One comes to 'exist' by virtue of this fundamental dependency on the address of the Other. One 'exists' not only by virtue of being recognised, but in a prior sense, by being *recognisable*" (Butler, 1997, p. 5). If, as Butler argues, the social constitution of being named *then* recognised may exceed the temporality of the subject, she suggests the repetition of an existing convention established by an authority is relayed in the address.

How is an apprenticeship of language use displayed in voice and gestures? Throughout the thesis I will consider links between 'masculinity', self-control and the public address. I propose the reiteration of conventional authority can be undone by exploring the gaps between language and the body to argue that what is natural is already also an artifice. This is not a binary relation but a complex interdependence that is activated on multiple registers and which I will elaborate on in my reading of Patricia MacCormack. My interpretation of Hill's testimony explores contradiction to engage with the complexity of language, vocality and the material performativity of the body. This aims to challenge binary oppositions and explore various ways that language can be unspooled. By encouraging layered readings, new meanings and configurations push against engrained conventions which narrow and diminish one's reach toward language.

> [A] certain performative force results from the rehearsal of the conventional formulae in non-conventional ways. The possibility of a resignification of that ritual is based on the prior possibility that a formula can break with its original context, assuming meanings and functions for which it was never intended.
> (ibid., p. 147)

My reading of Butler's analysis serves to reference a method of jumping between the times of Diane Torr, Karen Finley and Andrea Fraser's performances and the present tense of

my written research. The artist case studies outline the re-contextualisation of language to produce shifts which encourage attentiveness to what is being said or shown. Studying the rehearsal of conventional formulae suggests a greater knowledge, or insight into how to 'control' the voice and gesture. I place the word control in parenthesis to signal to the construction of a particular presentation of masculinist authority which has become a dominant paradigm.

> Consider the efficacy of written or reproduced language in the production of social effects and, in particular the constitution of subjects. But perhaps most important to consider is that the voice is implicated in notions of *sovereign* power, power figured as emanating from a subject, activated in voice, whose effects appear to be the magical effects of that voice.
> (ibid., p. 32)

I will give a brief account of Austin's theory of the 'performative' to outline how *performance* as practice-led research differs. This distinction is important, as the thesis considers the staged presentation of speech in a visual art context. The 'performative contradiction', as explored through my reading of Butler, provides a framework which exposes the construction of a normative convention as a process of undoing. An exposure of the convention is comparable to a flop. The Flop is not a defeat, it is active and empowering. If the normative convention were successfully upheld, the 'rules' constituting its existence would not necessarily become apparent.

J. L. Austin: *'performative utterances'*[34] *& breaks in citation*

Austin's collection of essays *How To Do Things with Words* (1975) focuses on what he calls the 'performative utterances.' These are instances in which words themselves act as deeds: 'I thee wed,' 'I dare you', 'I declare war', and so on. As Austin explains, whether or not a performative utterance is successful, or 'felicitous' in his terms, depends on the context in which it is uttered. Austin describes the "performative" as: "derived, of course, from 'perform', the usual verb with the noun 'action': it indicates that the issuing of the utterance is the performing of an action – it is not normally thought of as just saying something." (Austin, 1975, p. 163)

[34] Austin, 1975

I will not give an in-depth analysis of Austin's theory of performatives, as to do so would shift the area of my focus too far into the realm of linguistic semantics. My reading of Austin is used to formulate methodologies for contemporary art and reflect upon specific performative norms in the public address. Interpreted here as materially performative, my analysis serves to question received notions of embodied presence activated by the historical training of public speaking, and to a range of feminist performance practices to propose a queer feminist approach. Austin outlines a distinction between sentences used to describe, or 'constantive' speech acts and 'performative' speech acts. The performative speech act is not true or false, however uttering the performative is part of an action contingent upon an appropriate context in order to take effect. Austin argues that appropriate context interplays with how the performative utterance not only describes an action, but further that by making the utterance a speaker may perform the promise that this action will be carried out.

My account of Austin and his definition of performatives is used to illustrate an operation of power in language use which is synonymous with the violent collapse of sound and appearance.[35] The focus on Austin's theory of performativity concerns how language constructs or affects reality rather than merely describing it. This directly *productive* aspect of language furthers my anti-essentialist arguments into gender and material performativity, which will be discussed in the context of Anita Hill's testimony where her utterances were interpreted as claiming a descriptive relation to reality. Austin generally outlines the links between "circumstance" and "appropriate" words which correspond to produce an intentional operation in the utterance: "The action may be performed in ways other than by a performative utterance, and in any case the circumstances, including other actions, must be appropriate" (1975, p. 164). The intentionality of the speaker is gauged by an interpretation of 'seriousness' which Austin argues is derived from whether the intention uttered is "*true or false*" (ibid.).

Here, Austin appears to suggest that contradiction can lead to the erosion of a speaker's credibility as linked to 'authenticity' and agency in language. I will develop examples of the strategic use of discord in my following case studies on Torr, Finley and Fraser. Each of the artists' methods reveal the construction of a conventional formulae and establish deliberate strategies of contradiction. As I have claimed, via Butler, the operative

[35] "That language itself can be productive of reality is a primary ground of antiessentialist inquiry" (Sedgwick, 2003, p. 5). See Eve Sedgwick's writing on Austin and queer performativity in *Touching Feeling: Affect, Pedagogy, Performativity* (Sedgwick, 2003).

power of the performative to *do* what it describes, shares a relation with the singular authority of the address. Through case studies which investigate methods of performance, I will consider how "a replication of conventional notions of mastery" (Butler, 1997, p. 15) is contained within fantastical accounts of self-invisibility.

> Although both [writing and speaking] are bodily acts, it is the mark of the body, as it were, that is read in the written text. Whose body it is can remain permanently unclear. The speech act, however, is performed bodily and though it does not instate the absolute or immediate presence of the body, the simultaneity of the production and delivery of the expression communicates not merely what is said, but the bearing of the body as a rhetorical instrument of expression.
> (Butler, 1997, p. 152)

In written and spoken communication, a risk of misinterpretation and the dislocation of one's intentions remains on the brink of speech, in the moment of speaking and in the contingent temporality of language. To be in *control* of expression is to seek mastery, to labour at spoken delivery as an art form which has specific strategic aims. However, the speaker may reveal what the pursuit of perfection seeks to achieve and, as a consequence, reveal themselves in unintentional ways.

> [T]he act of a speaking body, is always to some extent unknowing about what it performs, [...] it always says something that it does not intend, [...] it is not the emblem of mastery or control that it sometimes purports to be.
> (ibid., p. 10)

Butler notes that the success of a "performative," as well as a provisional action, is determined because "that action echoes prior actions, and *accumulates the force of authority through the repetition or citation of a prior and authoritative set of practices*" (ibid., p. 51). The relationship to chance shifts in meaning generates alternative registers of power in language. By considering the bias of located and specific perspectives, the paradigms of universal invisibility are undercut by exposing the singularity of the speaker. My reading of Butler argues that "negotiating the legacies of usage that constrain and enable the speaker's speech" (ibid., p. 27) takes place as an individual responsibility. There is a vulnerability in language which may work to support or undo how one is seen, heard and recognised and this is connected to how language acquires meaning and a performative force. I will discuss the Hill v. Thomas hearings as a context to consider an understanding of agency which problematically instigates essentialised notions of embodied presence.

Anita Hill v. Clarence Thomas: *words crafted by "masculinist models of cultural authority"*[36]

I have illustrated Butler's critique of conventions of universality in order to propose affirmative modes of reading, writing and speaking in acts of reconfiguration. The temporal lag, or gaps described by Butler create spaces to "open up the possibility of agency" (Morrison, 1993, cited in Butler, 1997, p. 15). "Where," Butler writes "agency is not the restoration of a sovereign autonomy in speech, [or] a replication of conventional notions of mastery" (ibid.). In the context of Hill, Butler argues her testimony against Thomas produced a 'performative contradiction' which inverted the logic of her statements. I will briefly outline the context of Hill's testimony within an overarching "masculinist model of cultural authority" (Bhabha, 1992, cited in Morrison, 1992, p. 242) that frames the context of language use. I use a reading of Butler's analysis to explore the conflation of speech and conduct, where sexual speech is interpreted as a sexual act. In the methodologies I have constructed, prying apart speech and conduct aims to unsteady the legacies of inequity forged by models of language use. I propose the Flop and the Camp Rant can question a nexus of psychic and physical registers as different modes of being and feeling. My discussion of Hill investigates the material performativity of the human figure from a perspective of embodiment which is visceral yet disinterested in a fixed determination of how 'the body' is defined.

Clarence Thomas - Anita Hill Hearings, 1991

In 1991 President George H. W. Bush nominated Judge Thomas to replace the celebrated civil rights advocate Supreme Court Justice Thurgood Marshall.[37]

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[36] "… masculinist model of cultural authority" (Bhabha, 1992, cited in Morrison, 1992, p. 242).

[37] Marshall (1908–1993) acted in the legal department of the National Association for the Advancement of Coloured People (NAACP), and went on to set up the NAACP Legal Defence and Educational Fund in 1940. He dismantled the Jim Crow laws which enforced racial segregation in the Southern United States. In 1967, he became the first African American to be an associate Judge on The Supreme Court of the United States. He was considered an outspoken liberal and upholder of gender and racial affirmative action. See Williams, J. (1990). Marshall's Law. *The Washington Post* 1990 for an overview of Marshall's life and career. See https://www.washingtonpost.com/archive/lifestyle/magazine/1990/01/07/marshalls-law/eea56d1a-2dd6-48e3-b6de-2493e66d25d2/ [Accessed 24 January 2020], or Ralph, James R., Jr. (1993). Thurgood Marshall: Justice

"Virtually all of his selections were deeply hostile to civil rights" writes Manning Marable in *Clarence Thomas and the Crisis of Black Political Culture* (1992), "affirmative-action enforcement, civil liberties for those charged with offences, environmental-protection laws, and the freedom for women on the issue of abortion. Thus, the reality of Thomas's racial identity, and any personal or political connections he might have had with the African American community, were secondary to his role as a legal apologist for reactionary politics" (Marble, 1992, cited in Morrison, 1992, p. 63).

Thomas was nominated to the Supreme Court by Bush Senior and initially went to a Senate Judiciary Committee confirmation hearing. The committee voted 7/7 and, following the constitutional process, the matter went to the whole Senate for debate and final confirmation. During this debate, Hill made her allegations and the Senate sent the matter back to the committee for further hearings. On 11 October 1991, Hill's testimony and Thomas' response were aired as televised hearings broadcast across America. Toni Morrison writes:

> And to select out all that each said on that day the themes that to me appeared salient: Anita Hill's inability to remain silent; Clarence Thomas's claims to being victimised. Silence and victimisation. Broken silence and built victimisation. Speech and bondage.
> (1992, p. xxii)

Professor Hill, who at the time of the hearings worked at the University of Oklahoma, raised charges against Thomas which were committed ten years prior. At the time of the hearing, the statute of limitations against sexual harassment was six months, which Senator Arlen Specter argued created a "grave difficulty" for Thomas to defend himself given the ten year time gap in allegations.[38] Hill was sworn in and it was declared she would make "her own statement in her own words" (United States & Miller, 1994, p. 21). On repeated occasions Professor Hill declared the publicity and exposure of the televised trial was against her own wishes. The details of her allegations were leaked to the press causing the terms of her address to change and become public. What is striking about the context of Hill's address is how she was required to replace her own words with Thomas' and, in this process, the

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for All (Brief Article). *Journal of American History,* 80(1), pp. 338-338 for an examination of his constitutional vision and insight into his decisions on various cases.

[38] Senator Specter to Hill: "Well, in Federal law limiting a sexual harassment claim to six months because of the grave difficulty of someone defending themselves in this context, what is your view of asking Thomas to reply eight, nine, ten years after the fact" (United States & Miller, 1994, p. 59).

conflation of sexual speech is interpreted as a sexual act which diminishes the credibility of her testimony.

> The Chairman [Joseph R. Biden]: If you can, in his words [Thomas] – not yours – in his words can you tell us what, on that occasion, he said to you? You have described the essence of the conversation but. In order for us to determine – well, can you tell us, in his words, what he said.
> (ibid., p. 35)

Thomas made a complete, vehement denial of Professor Hill's accusations, stating he was being subjected to a "the most bigoted, racist stereotypes that any black man will face" (ibid., p. 157) by white liberals who were seeking to block a black conservative from taking a seat on the Supreme Court. The confirmation hearings were led by a panel of 14 white men which emphasised the undoubtedly gendered and racialised bias in the court proceedings. Four days later, on 15 October 1991, the United States Senate confirmed Thomas to the Supreme Court by a vote of 52-48.

At multiple points during Hill's testimony, she was forced to repeat instances of sexual harassment, such as details of pornographic material Thomas described to her in his office (ibid., pp. 33-35), including the "size of sex organs" and his "sexual prowess" (ibid., p. 192, p. 158), which Butler defines as acts of hate speech. In the context of the hearing, masculinist modes of language are exemplified without any sense of accountability for the effects of such discourse. Thomas' words, originally uttered with violent and injurious intent, asserted his authority as a man who possessed the power to inflict violence.

Hill's testimony is constrained by her subordinate position as Thomas' employee, which he abuses to make inappropriate sexual advances. The nature of his harassment, according to Hill's allegations, sought to humiliate her on the grounds of her female sex. This confirms a narrative of Thomas as professionally and physically dominant because he is a man; and this conventional narrative is latently enforced by the Senate's questions to Hill.

The private and public, personal and professional, are fused in spoken exchanges. Hill was forced to give her voice to words that were not her own. These words were said on a small scale, in one-on-one and intimate scenarios, with no witnesses; yet within the dynamic of the hearing the address continues to ripple in its effects. In the first instance between Hill and Thomas, his misogynistic utterances invoke a mode of authority which emphasises his physical dominance and creates threats of sexual violence. Butler frames this as an attack on

Hill's physical agency as her gender becomes weaponised against her. The patriarchal power dynamic then recurs in Hill's testimony, where Butler describes, in detail, the dynamics of the hearing as geared toward undermining Hill's speech. Through her mode of feminist critique, Butler defines an act of "performative contradiction" which constituted Hill's voice and the material performativity of her body under patriarchal systems of signification and legibility.

"This is what some would call a performative contradiction: an act of speech that in its very acting produces a meaning that undercuts the one it purports to make" (Butler, 1997, p. 84). My reading of Butler argues that it is not only the words which are used, but the messy complexity which is carried in the material performativity of the human figure which effect an image of how to enact authority. By negotiating how not saying what one means, or not doing what one meant, Butler deconstructs the failure of the norm to affect the universal reach for which it stands. Through the methodologies of the Flop and the Camp Rant I explore how language frames the representation of the human figure and circuits of meaning in relation to others. In turn, this has forced me to challenge where my expectations of success and concerns for vulnerability in contexts of public speaking come from.

> "Anita Hill's speech must recite the words spoken to her in order to display their injurious power. They are not originally 'her' words, as it were, but their citation constitutes the condition of possibility for her agency in the law […] precisely to discount her agency."
> (Butler, 1997, p. 87)

I re-read Butler's analysis that Thomas' originally injurious words, which form the basis of Hill's testimony, could not be detached from the 'citational chain' to explore the ambivalent relation between the daily repetition of gestures, phrases and modes of learnt behaviour. The temporality of language can be re-performed, recalling figures and associations to a text spoken by another body. The bearing of language and the cultural sense of the body emerges in the physical experience of bodily productions to create fresh associations. If we are continually producing and produced by language, does the rehearsal of speech become a site for the reproduction of power?

Conclusion: *"how words enter the limbs, craft the gesture, bend the spine"*[39]

My reading of Butler demonstrates the role of rehearsal and learning conventional formulae which become repeated in everyday contexts. The example of Hill's testimony serves to convey the normative conventions of misogyny often embedded in presentations of authority found in the public address. Butler suggests the Senator Thomas 1991 questions to Hill re-contextualise her utterances and transforms her 'no statements' — to falsely appear as though she had said yes to Thomas' sexual advances or taken an interest in them. The address for Butler activates a circuit of reciprocity and an operation of power where words are invested with an ability to enact what is described.

Language as a direct exercise of power occurs in the very instant the Committee inverts Hill's original testimony. Butler thus writes that the "Recontextualisation [of Hill's testimony] takes the specific form of a reversal in which the 'no' is taken and read as a 'yes'" (Butler, 1997, p. 83). Butler then applies this theoretical turn to Hill's testimony, claiming, "The resistance to sexuality is […] refigured as the venue for its affirmation." (ibid.). If we apply Butler's analysis to the 2018 events surrounding the Kavanaugh[40] hearings, her critique continues to resonate in the display of speech and gestures forming expectations of aggressive heterosexual masculinity and presentations of authority. I have argued that conflating the corruption attendant to power[41] with a notion of 'being male' supports, and problematically furthers, punitive gender roles.

I use Butler's theory of re-contextualisation to consider non-linear temporality and memory as resistant strategies, that activate a queer feminist approach to learning the techniques of public speaking and to a range of feminist performance practices. By disrupting the temptation to collapse sound and appearance, or speech and conduct, I incorporate Butler's theory to argue that we are not reducible to a dichotomy between mental and

[39] Butler, 1997, p.159
[40] In September 2018 during the confirmation process to become Associate Justice of the Supreme Court, Kavanaugh was accused of sexually assaulting Christine Blasey Ford while they were both in high school.
[41] My ideas of scale, performance and attending to the presence of other people is informed by Nicola Singh's description of how she approaches research to "think about how bodies physically respond to, or are attended to, in our research." See Singh, N. (2016). *On the 'thesis by performance': a feminist research method for the practice-based PhD* (PhD.), Northumbria University, p. 9.

physical divisions such as ‘language’ and ‘body’; rather speech and the material performativity of the body are paradoxically joined.

My interpretation of Butler questions how public testimony is managed, which when considered in relation to both Ford’s and Kavanaugh’s testimonies causes the context of Hill’s hearing to return from 1991 to 2018. However, the role of race and the sexualisation of Hill is not reproduced in the circumstances of Kavanaugh’s 2018 nomination for Associate Justice. I have previously suggested, the significance of Hill’s testimony was raising awareness of sexual harassment and the naming of men who have abused positions of power. As stated in my introduction, I am wary of the impulse to conflate experience under a generalised description of ‘universal feminism’ (Braidotti, 2017).

Nevertheless, I apply Butler’s theory of performativity to propose methodologies which are not about resolving contradiction but engaging with it. In my experiences of the rhetoric and arguments of primacy incorporated in movements such as #MeToo, I find myself distrusting positions established by simplistic narratives of domination and submission. To voice my concern over trends is to take the time to parse the effects of how sexualised violence is framed by language. In political moments like the present, I desire a relation to language which leaves room for vulnerability, excesses and imperfections. This is not to say forms of sexual misconduct should be gauged or determined by scale or pardoned because wrongdoings are confessed and atoned. Not all actions have explanations. What I propose is that dynamic interpretations of power can interrupt dominant paradigms and conventions of how authority is performed. I expand upon this argument through my reading of Paul B. Preciado to introduce multiple narratives and registers of dominance. I see this as a mode of resistance initiated across language, writing and performance which I use to construct the Flop and the Camp Rant methodologies.

CHAPTER 3: Diane Torr *the art of 'manness' in the body and movement of gestures*

Introduction

> A Drag King is a performer who makes masculinity into his or her act.
> (Volcano & Halberstam, 1999, p. 36)

Chapter 3 summarises methods used to coach the voice and gestures in Diane Torr's *Man for a Day* workshops (2000–2016), and for public address in AD 2 Graeco-Rome. As an original comparative analysis, I will re-read Torr's drag workshops and ancient rhetoric to argue each incorporate an apprenticeship of masculinity, where peers learn an 'art of manliness' (Gleason, 1995). I will outline formal boundaries and methods of performance which consider "cultural expectations about how the individual embodies manliness and how society "'reads' the signs of this embodiment" (ibid., p. 159). These methods seek to project an increased physical presence through the entitled ownership of space and a status of superior authority.

'Masculine' self-fashioning can be a performance which fails, or in the case of this thesis, I propose can be one which *flops*. By examining frameworks which discourage overcompensated and effeminate delivery of the voice and gestures, I will describe paradoxical performance strategies of naturalism, or "performing non-performativity" (Halberstam, 1998, p. 259). The level to which an audience recognises, and is privy, to masculine self-fashioning as "put on" (Gleason, 1995, p.80), introduces queer and feminist theories of the citation of conventional formulae in the staged delivery of language, voice and gestures.

Building on my use of Judith Butler's 'performative contradiction' (1997), this chapter asserts the continued relevance of Torr's methods which I incorporate with contemporary questions of queer performativity, methods of recitation and critiques from Jack Halberstam and Paul B. Preciado. If one can deliberately fall, then one can deliberately flop, but a flop requires more skill. Flop, as a word which links failure and performance, has associations of an inherent audience and conventions of staged display. The flop as methodology uses the framework of the public address to examine the legacy and formulae of delivery.

Man for a Day: *Danny King's pedagogy of delivery*

> [M]y main concern was always with how you might exploit a certain *invisibility* as a man. From the very start of my collaboration with Johnny, I realised to fulfill my side of the deal I would have to make a real study of men, looking much more closely at characteristics and behavior than I ever had before [...] I began to spend hours observing them. I would stand around Grand Central Station, for instance, watching men buying tickets, going to the information booth, or running for trains. Developing a particular interest in men who hold hierarchical positions, I attended public meetings at City Hall to observe city councillors in action and sat at lobbies on Wall Street and Madison Avenue scrutinising managers or executives.
> (Bottoms & Torr, 2010, p. 106)

In 2000, Torr began to tour her *Man for a Day* workshops[42] (2000–2016) in Germany, Italy and Portugal, independently from her previous collaborative partner Johnny Science[43]. These short-term courses marked a departure from the staged focus of *Drag King Workshops* (approx. 1989-2000) and concentrated on gesture to present a physical authority and expanded spatial presence. Her background as a dancer and training in release technique[44] and contact improvisation led her to "scrutinise behavior carefully, to find out where movement begins and ends" and examine "where the impetus for their movements came from" (ibid., p. 108). Torr claims to have developed her methods through the close observation of physical gestures she had observed men doing "repeatedly" (ibid., p. 109). She approached the body as a workable medium of mechanised movements, which could be compartmentalised and studied. In addition to the prosthetics, chest binding, make-up and clothes, Torr suggests the rehearsal of a new repertoire of gestures made from a personal vocabulary of movement was integral. Her workshop participants were instructed to take time

[42] Torr changed the name from *Drag King Workshop* to *Man For A Day* in acknowledgement of the structure and procedural limitations that a short course offered. It also marked an end to her collaborations with Johnny Science which began in 1989. Torr describes how she incorporated "physical presentation, to help people think about how to walk, stand up, or sit down convincingly as a man" (Bottoms & Torr, 2010, p. 98) into Science's drag courses.

[43] In 1989 Torr was introduced to Annie Sprinkle and Johnny Science when a mutual friend suggested she pose in female-to-male drag make-up for an article Sprinkle was writing on Science's drag workshops. (Bottoms & Torr, 2010, p. 89). In the early 1980s Torr was a regular in the downtown New York gay cabaret and performance art scene. It is worth emphasising she was pro-sex and pro trans within the feminist debates at the time. In addition, she regularly performed at Peggy Weaver and Lois Shaw's theatre company Split Britches. Still active today, Split Britches incorporate a diverse range of performance methodologies which investigate 'public' and 'private' space. See *Public Address System* http://www.split-britches.com/public-address-systems [Accessed 30 December 2019].

[44] "Release-based technique as introduced and disseminated by [Mary] Fulkerson was practised alongside Steve Paxton's contact improvisation, and these approaches became the *lingua franca* of a new generation of dance artists…" (Bannerman, 2010, p. 13). Bannerman's essay provides a useful summative comparison of the differences between Graham and Fulkerson's techniques.

to closely study the everyday actions of men performing routine tasks in public and suggested that men were easier to observe because they are not used to being looked at.[45]

I reflect and adapt Torr's description of her techniques to the writing method of observation and gesture in *A Good Man Speaking Well* (2020). Her claims that certain tropes of 'man' possess an *invisibility* who can access the structural privileges of not being noticed[46] is explored as a fantasy which becomes acted out in 'reality'. Her instructions encourage the participants to perform themselves *as* men, which went beyond parody and aimed to establish a personal connection to their constructed personae. What remains ambiguous is how Torr chose to represent power as attributed to domineering masculinity. My analysis interprets her methods in a contemporary context to acknowledge shifts in feminist discourses which go beyond an opposition of 'male' or 'female' as distinct categories. What is striking about Torr's methods is how they relate to ancient oratory. Through my comparison of her techniques with Gleason's feminist account of Graeco-Roman vocal and gestural exercises, I argue the techniques of Western public address can be remobilised through queer feminist theory and artistic practice. I develop my assertion using Preciado's analysis of Torr's workshops as an example of queer theory which de-naturalises the proposedly invisible work of 'masculinity' as a mode of anti-theatrical performance.

Torr's workshop participants were guided through masculine self-identity under the instruction of 'Danny King', her anachronistic persona of "male authoritarianism" (Bottoms & Torr, 2010, p. 109). Danny King was developed from Torr's memories of her father and uncles "who carried a lot of *authority*" (ibid., p. 108) and reflects the need for a personal and located connection to her methods of characterisation.

> His [Danny King's] sense of inherent authority reminded me of the way my father and uncles had behaved when I was a child – their sense of supreme importance – so I adopted certain aspects of the way they had looked (the fancy suits, the slicked-back hair, the polished shoes) and certain mannerisms I remembered such as their habit of jingling coins in their pants pockets. Danny also began to pull pensively on his earlobe from time to time with his elbow cupped in his other hand. My father had

[45] *Man for a Day.* (2012) [film] Directed by Katrina Peters. Germany. Katarina Peters Filmproduktion, Creative Scotland.

[46] *Citizen: An American Lyric* (2014) by Claudia Rankine discusses the racial bias of invisibility through everyday vignettes from a perspective of living in America. Her blended style of poetry and criticism draws out registers of experience using performative speech situations which remind the reader that their position is never neutral. Rankin's book has helped me develop my personal assumptions about whiteness and embodiment to explore an agency of observation.

> been in the habit of doing this, and the gesture usually signalled that a row was brewing.
> (ibid., p. 108-109)

The gestures and stylised masculinity described above are captured in a portrait in Torr as Danny King (see Figure 1, p. 122) photographed by Yvonne Bauman. There is an ambiguity in Torr's choice to lead her workshops and command instruction as Danny King. The process conforms to dominant paradigms of submission and dominance performed by gendered roles. As master of the class, her workshops created an apprenticeship of masculinity guided under the hierarchical authority to be the "top dog in the pack" (ibid., p. 145). However, the rigor of Torr's performance recuperates these techniques in order to emphasise the construction of Danny King as a persona made by observing and learning patterns of behaviour.

Torr describes the expanded sense of voice and body using techniques that draw on "simple body awareness and particularly on the idea of taking up space" (ibid., p.108). The attention to differences in physicality and socially constructed mannerisms strives to exude an aura of prestige. With Danny King as workshop facilitator, whose physical vocabulary reiterates mannerisms Torr "noticed men doing repeatedly" (ibid., p.108), the character traits Torr develops are built in relation to cultural mores and conventions. "[S]ince I'm only five feet four inches tall, I had to compensate for this lack of height by making Danny into someone who carried a lot of *authority*, an innate sense of his own superiority" (ibid.).

The incorporation of gendered stereotypes in Torr's workshops use 'scene studies' which encouraged participants to move within a space as if it is theirs to *own*. The procedural method enforces an image of entitlement as projected and enacted with self-conviction, yet paradigmatically the gestures are taught. In this context Torr's workshops can be interpreted as studying what becomes repeated as habit, by some and by no means all, representations of 'manness'. My invented term 'manness' is bought into play to spike the readers awareness to the limitations of the essentialist categories I engage with. Unlike manliness, or masculinity, 'manness' is a typified essence which suggests an approach and technique to learnt behaviour. The word aims to inelegantly draw attention to the often-invisible work of performing masculinity which Torr's workshops explored in a queer feminist context. The drag communities which informed the development of her workshop methods incorporate techniques of theatrical training to highlight an element of performativity at work in gender as a copy with no original (Butler, 2006). Her subversion of the roles and normative

expectations of gender and sexual identity stimulates expressive and lively experimentation. For example, in a contact sheet from The Workroom archives we see Torr accentuate the methods of drag art as a form of self-presentation which encourage multitudinous embodiments of gender performativity (see Figure 2, p. 123).

In the context of Torr's workshops 'scene studies' were used to imagine particular social contexts and hypothetical interactions in public spaces that reflect what the participants, and Torr herself, took as everyday. As my discussion of Butler argues, the construction of what is 'naturalised' can be broken down and looked at differently. This process reflects an "agency of observation" (Haraway & Randolph, 1997, p. 116) which is located and specific in order to question how received ideas of embodiment are conveyed in nonverbal language.

> Usually I'll demonstrate how I would walk as Danny King. My hips are tight, I'm moving from the shoulders, I'm moving forwards and sideways at the same time, so I'm taking up more space. It's not just unidirectional movement; I'm occupying space in several directions at once […] I try and encourage people to simply have the confidence to stand their ground and walk in straight lines without feeling the need to move out of the way of people coming in the opposite direction.
> (ibid., p. 145-146).

As previously stated, my reading of Torr in relation to AD 2 masculine self-fashioning explores conditions which valorise 'manness' as an aspirational model of power. In this context, the *impetus* of power is represented by physical movements which contrive techniques to appear, and eventually endow the figure with immediate advantages and predominance. Torr's descriptions build on her methods in dance[47] and performance; however, her techniques also closely relate to contemporary body language coaching for public presentations. While Torr's practice encourages a parallel reading across performance and gender, the conventions of public address eschew theatricality. As I have suggested, the links across Western modes of public speaking and the desired control of self-presentation are rigorously rehearsed – yet traces of the process are concealed to project an impression of authenticity. I will expand upon this concept of authenticity in my discussion of Halberstam's "performing non-performativity" (1998, p.259). First, I will turn to a description of vocal

[47] Torr's description of technique here shares methods with the Expressionist choreographer and dance theorist Rudolf von Laban. See *Straight-looking, straight-acting: Countering effemiphobia in acting training* (2017) by Conrad Alexandrowicz for a comparative reading between Torr and Laban's techniques.

exercises in Torr's workshops which I argue links to conventions of 'speaking well' (Quintilian, 1987).

Become a member of the club: *are you sure you're allowed in, or that you want to be part of it?*

In Torr's classes, peer participation encouraged the group to comment on one another and 'observe the scene' which Torr emphasises provides valuable insight into improving self-fashioning (2010, Bottoms & Torr). Similar to ancient oratory, the workshops are guided under cohort scrutiny and self-improvement; I will return to this method in my discussion of Quintilian and Andrea Fraser's performance. However, Torr's use of voice exercises aimed at "extending the voice since men are typically less hesitant than women about speaking out" (ibid., p. 149).

Torr states that women tend to "speak from their throats; the sound is forced out from the vocal cords, and it's relatively constricted" (ibid., p. 150). Repetitive "Heeee ho, heeee ho" breathing exercises with a regulated volume, open and enable participants to "speak with really loud, powerful voices" (ibid.). In addition to the physical and vocal work, participants were taught to project their voices with *gestural* guidance. "[M]en's voices and physicality are often more expansive than women's, their visible emotional range is typically more limited" (ibid., p. 151). Such descriptions could be interpreted as reinforcing assumptions between gender and 'the body' which conform to generalisations. However, Torr's methods are strategies for taking up room with the voice, which I examine within a context of vocality and entitled spatial presence to question techniques and a concept of *confidence*. Is confidence attributed to being male because 'manness' grants access to immediate structural advantages as a superlative physicality? Or does the performance become codified to bare an effect and instigate a 'reality'? Obviously, there is more at play in privilege than being cismale; white, financially secure, able bodied, heterosexual, educated and healthy certainly helps. But what remains consistent in ancient methods and Torr's own is a concept of expanded spatiality which uses the voice and body to claim ownership as a form of sovereignty.

Based on Torr's experiences in the self-defence discipline aikido, she taught her participants to increase the volume and lower the pitch of their voices. By shifting the projection of the voice to their "gravitational centre" (ibid., p.73), volume is amplified and

the participant could access an increased range of modulation and timbre. Torr describes how the "genderless or androgynous practice" trains practitioners "to deal with bodies that may be bigger or heavier than one's own" encouraging spontaneity and quick movement (ibid., p.87). She states, "aikido's approach to dealing with aggression and violence is to neutralise attacks by blending with the motion of the attacker and redirecting the force of the attack rather than opposing it head-on" (ibid., p.73). The link between Torr's use of aikido and release technique foregrounds mimetic movements which absorb and redistribute the physicality of another body, instead of abruptly blocking action. This relation to her practice is significant, the method of competitive strength in aikido causes each opponent to support the other from injury while defending themselves. The use of these techniques suggests an exploration into relationships which does not necessarily commit to gendered lines of division but asks essential questions concerning how much one can support and what is at stake in accountability.

Torr's workshops created a space to experiment with the delivery of voice and gesture as a personal interpretation of 'manness' within a queer environment[48]. However, the model of power in Torr's role as Danny King paradoxically reinforces paradigms of femininity as weakness and gendered assumptions of dominance. The coaching of self-confidence suggests that an increased spatiality of the body and lowering of the voice produces an image of *instinctive* authority. As I have discussed in Chapter 2 the collapsed expectations of sound and appearance, or in the context of Anita Hill speech and conduct, endows language with an operative power to effect reality. Using these diverse sources from alternative points in time generate my concepts of masculinity and effeminacy which are drawn from theories of queer performativity, feminism and ancient oratory.

To give a sense of how Torr's *Man for a Day* workshops owe their development to the drag king performance scene, I will briefly discuss Halberstam's and Preciado's commentaries and critiques of Torr's practice. Halberstam's statement "the art of the male impersonator relies upon understatement and cool macho rather than theatricality" (Volcano & Halberstam, 1999, p. 35) suggests a paradoxical relation between performance and self-consciously learnt speech and gestures. I will go on to develop a reading of the 'logic of the cover song'

[48] *Martina's Playhouse* (1989) directed by Peggy Ahwesh follows Torr's relationship with her daughter Martina when she is a little girl who is exploring the fluidity of gender and construction of child/adult relationships. Ahwesh's film gives an intimate portrait into Torr's domestic life and informs my interpretation of how she conducted queer feminist spaces within her workshops. *Martina's Playhouse* (1989). Directed by Ahwesh, P., [Film]. USA.

(Halberstam, 2007) which expands on methods of recitation as words said by an other, from another point in time.

I then discuss Preciado's description (2013) of his attendance of Torr's class to engage with power dynamics and the physical experience of spatiality in public contexts. I contextualise a 2018 discussion from Preciado's *Letter from a trans man to the old sexual regime* written in response to the *Le Monde* petition which denounced the #MeToo movement. I use Preciado's letter to develop my position in relation to contemporary debates concerning female vocality and contested power norms.

The case study will close with a reading of Gleason's account of antifeminist AD 2 self-fashioned masculinity. I argue these techniques can be read in parallel with Torr's and I apply an analysis of Preciado and Halberstam to reactivate models of masculine power using a queer feminist reading. My discussion aims to mark my position as non-neutral and develops my argument for the small scale and live methods of delivery I use for *A Good Man Speaking Well* and explored in earlier Recited Monologues (see Appendix Portfolio).

Jack Halberstam: *"Performing non-performativity"*[49] *& queering the conventions of delivery*

The paradoxical description of masculinity as innate yet reproducible highlights the constructed authority afforded by a certain *invisibility*. As I have discussed, the false notion of universality suggests that if one conforms to the display of gestural and verbal mannerisms, the recreation of power emanates as a temporary masquerade. Halberstam has critiqued Torr's approach as repeating stereotypes of braggadocious masculinity which exude self-entitled spatial dominance.

> In the Drag-King-for-a-Day Workshop women pay a nominal fee to be instructed in the manly arts of taking up space, dominating conversations, nose-picking, penis-wearing, and generally being rude and piggish […] With the appropriate make-up, fake facial hair, and a few lessons in male realness from Torr, they produce a male self for a trial run into the real world.
> (Volcano & Halberstam, 1999, p. 79)

I apply a reading of Halberstam's evaluation to build on their suggestion that Torr's workshops interrogate yet reconfirm the presupposed conflation of idealised masculinity and

[49] Halberstam, 1998, p. 259

a limited interpretation of power. Torr describes the workshop as a space to try male impersonation as distinct from the theatricality of the drag king and developed from an aspired normative naturalism to 'pass' in public. Halberstam's criticisms reflect the ambivalence of *parading* a performance of masculinity which treats gender as a voluntary exercise. This form of imitation activates what Halberstam describes as "performing non-performativity" (1998, p. 259), which attributes a link between masculine modes of power and anti-theatricality. There is a supposition that dominant masculinity projects a sense of authority as innate, whereas effeminate behaviours are overcompensated and performed.

> Forms of masculinity that are available for performance tend to be either working class masculinities (the construction worker, for example), non-white masculinities, or explicitly performative middle-class masculinities such as the lounge lizard. (ibid., p. 240)

Halberstam's 'female masculinity'[50] (ibid) considers how race, class and social status impact and contribute to a reading of naturalism and performance. I interpret Halberstam's alternative masculinity as dislocated from paradigmatic struggles against patriarchy and male supremacy which defines power in relation to physical domination. Their[51] description of the late 1990s drag king scene re-activates an appropriation of dominant white, middle class, straight masculinity. Performance is used to expose an exclusive universal that benefits those who can emulate the authority of what is fictionally positioned as the general norm. If public discourse fashions voices and gestures which are listened to, through both political and legal purposes and on an immediate interpersonal level, the reperformance of power strengthens being and acting a certain way. 'Masculinity' as symbolic of status and power, settles into a set of characteristics adjusted in response to social conventions which are enacted in specific cultural sites and relational bonds. I use Halberstam's claim to engage with artifice and challenge "the natural bonds between masculinity and men" (Volcano & Halberstam, 1999, p. 151) which also pertain to assumptions of legitimised femininity. The methodologies of the

[50] For an elaboration of their analysis of failure as methodology, see Halberstam. "We can also recognise failure as a way of refusing to acquiesce to dominant logics of power and discipline and as a form of critique. As a practice, failure recognises that alternatives are embedded already in the dominant and that power is never total or consistent; indeed failure can exploit the unpredictability of ideology and its indeterminate qualities." (2011, p. 88). I have stated that the Flop and the Camp Rant are not engaged in a performative failure so do not incorporate Halberstam's theory fully. I am unconvinced by the proposition of aiming to fail, instead I use the conventional rules for what is discouraged in the public address as a starting point to reflect upon what I am trying to supress in the live delivery.

[51] I have chosen to refer to Jack Halberstam as they/them throughout this thesis based on the information available on their blog. See http://www.jackhalberstam.com/on-pronouns/ [Accessed: 22 January, 2020]

Camp Rant and the Flop consider how what are falsely perceived as 'innate' characteristics become strategies that initiate nondramatic artifice.

> Performance anxiety emerges when masculinity is marked as performative rather than natural, as if performativity and potency are mutually exclusive or physically incompatible. The anxiety that performance anxiety acts out, then, is not, as one might think, an anxiety about doing, it is a neurotic fear about exposing the theatricality of masculinity. (Halberstam, 1998, p. 235-236)

I consider the presumed naturalism suggested by Halberstam to paradoxically imply that the more comfortable one appears, the better one is at performing. If the construct were revealed, the authority of the performance would slacken, which suggests an interdependence between display, observation and a commanding presentation of reality. Halberstam's description of performativity and potency also relates to concepts of 'virility' (Gleason, 1995) and the public address which I have suggested is anxiously overprotected. This corresponds to a received notion of embodied presence that forms limited preconceptions of what a 'body' should look, sound and act like. In the context of this research, I examine how language can open up registers of experience which explore multiple registers as opposed to reducing 'the body' to hardened presumptions.

Halberstam stakes claim for a status of sincerity and authenticity in their description of performances of masculinity, which presents a contrast between camp, earnestness and display. "[O]r to use a Wildean term that tends to typify the very opposite of camp, 'earnest.' This is one part of what I call kinging: where all the emphasis is on a reluctant and withholding kind of performance" (1998, p. 239). These questions of sincerity pose an interesting paradox in relation to the role of naturalism and the desired control of self-presentation in the fashioning of masculinity. I interpret Halberstam's claim as a form on nondramatic performance predicated on the audience's assessment and expectations of authenticity. In the context of drag, I decipher their concept of sincerity as synonymous with methods of ancient oratory which engender a pejorative description effeminacy as less authentic and therefore 'weak'. However, within a queer and feminist context, the tropes of masculinity extend beyond gender performativity and towards notions as "noticeably sincere" (ibid., p. 239) displays of voice and gesture. I will expand my argument further in my case studies on Karen Finley and Andrea Fraser, however it is important to stress that my comparison to self-fashioning and the public address share techniques for how to enact conventional modes. My understanding of convention in this context is developed from my

reading of Butler which I apply to challenge an understanding of agency in language and notions of embodied presence.

Jack Halberstam: *'the logic of the cover song'*

Halberstam's essay *Keeping Time with Lesbians on Ecstasy* (2007) discusses the playful redeployment of the 'logic of the cover song' as a form of re-speaking the already said that proposes "alternative modes of knowledge production associated with queer modes of being" (2007, p. 51). Their theory confronts the cynical interpretation that the cover song reinforces a lack of alternatives by repeating what has come before. Instead, for Halberstam the cover is re-calibrated as a "reperformance of a song in relation to queer forms of history, community, friendship and generationality" (ibid., p. 52). I will discuss how the cover relates to methods of recitation and concepts of queer feminist temporality of language and duration. In contrast to Gleason's description of ancient masculine self-fashioning, the control of the body and speech is not pursued as a desired control of self-presence to safeguard against expectations of failure. The relational elements of popular culture are grounded in the reality of a specific space, time and community as a shared sensibility. By "scrambling the predictability" there is creative potential for "impersonation, imitation, and derivation", to queer the relationship between the copy and the original (ibid., p. 52). I explore how Halberstam inverts the dependence of the copy on the original, which suggests the re-performance can form links to times which are intergenerational and nonlinear.

I apply Halberstam's reading of Elizabeth Freeman's concept of 'temporal drag' to activate "regression" (2000, p. 278) as a context to explore methods in contemporary art practice. Freeman's theory is used to consider how the reiteration of words from other bodies, and other historical moments, can create a new context for reiterations which acknowledges that senses of time are ways of processing duration.[52]

She writes; "for whom queer politics and theory involve not disavowing our relationship to particular (feminist) histories even as we move away from identity politics, thinking of 'drag' as a temporal phenomenon also raises a crucial question: what is the time of queer performativity?" (ibid.). I interpret this to suggest the original context which a copy

[52] See Renate Lorenz's essay on the artist Sharon Hayes's practice as 're-speaking' for a further reflection on temporality, spatiality and enunciations: "The work utilises performative strategies to filter a spoken text through a process of interpretation (a sort of oral to oral translation) that is necessarily informed by the historical gap that exists between two moments of enunciation: the original and the respoken or re-presented." (2012, p. 146).

is based on, creates a necessary grounding to a located "*past*-ness" (ibid.), which can shift and change co-ordinates to an interpretation of the present. I apply Freeman's theory, via Halberstam, to take my method of recitation into a framework which looks back to create a "necessary pressure on the present tense" (2000, p. 729). My reading of 'the logic of the cover song' questions what has and has *not* been observed in the gaps which become expanded through time. Additionally, I argue pressure on the present tense proposes a problem of immediacy, which highlights the fetishisation of the live voice and what may be termed successes or otherwise. Through a queer interpretation of the temporality of language, the public address can be re-framed by multiple readings which animate different and unrecognised possibilities.[53]

'The logic of the cover song' creates openings for alternative descriptions of agency in language found within the familiar contexts of pop songs. I understand Halberstam's description of "disintegrated, discordant, incoherent" senses of time and reproduction to propose that "time itself is queer" (2007, p. 53). Through a cross-historical interpretation, my methods of reading and re-reading energises Torr, Finley and Fraser in the context of contemporary art practice to change an initial interpretation of their practices in relation to a range of public speaking techniques and my own practice-based works. I approach Halberstam's theory of temporality as a means to engage with an alternative agency in language which combines voices and practices from different historical points. "Queer temporality" is an alternative *filiation*[54] to conventional formulae and received forms of reading, writing and the delivery of language.

> [LOE][55] may be remaking the songs in totally new ways, but this does not constitute a rejection of the originals. It actually tries to redefine the original versions and rethink the relationship between the original and the copy. It also situates 'sincerity' at the heart of a lesbian aesthetic and rejects the association of all things queer with irony, camp, critical distance and innovation.
> (Halberstam, 2007, p. 54).

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[53] I owe the development of this reading of "queer performativity" to an interpretation of Eve Sedgwick. Specifically, the chapter "Shame, Theatricality and Queer Performativity: Henry James's *The Art of the Novel*" (2003).

[54] "... to seek out the "sources", the "influences" of a work is to satisfy the myth of filiation; the quotations a text made of are anonymous, irrecoverable, and yet *already read*: they are quotations without quotation marks" (Barthes, 1976, p. 60).

[55] LOE (Lesbians on Ecstasy) is a Canadian LGBT 'all-girl band' who primarily release heavy electronic covers of songs from Melissa Lou Etheridge, k.d lang, Rough Trade and other experimental Canadian female DIY punk bands like Fifth Column. They were prominent in the early 2000s and toured with Le Tigre. *Tell me that she loves the bass* (The Jealous Remix Sean Kosa), 2004, is a really great song.

In comparison to my examples of Torr's workshops and an analysis of the withheld performances of kinging, Halberstam's essay initiates a process of performing which queers the preceding version. Following their line of thinking I utilize a reading of Halberstam to propose the conventions of the public address can be interpreted as set of techniques that can be learnt and subverted to become "irredeemably queer" (2007, p. 54). Using LOE as an example of a band who lift and riff on other lesbian musicians in a community who share a pool of references, I suggest that the apprenticeship of language use shares foundations with the practices of rhetoric and formal recitation of pre-written texts.

However, in contrast to Halberstam's suggestion that "earnest" (1998, p. 239) is the antithesis of camp, I use their definition to re-evaluate a mode of sincerity in the public address. The description of camp as a form of critical distancing creates a potentially limiting understanding of camp as a concept and term. In my methodology chapter on the Camp Rant I discuss "a seriousness that fails" (Sontag, 2009, p. 291) to suggest that camp can be interpreted as a stylised method of delivery which subverts the conventions of the address identified in this research. I use Halberstam's 'logic of the cover song' to actively re-situate the delivery of voice and gestures engaged with the clichéd pre-written conventions of heightened expression. In order to clarify my position in relation to contemporary contexts of female vocality, I will discuss Preciado's critique of dominant paradigms of power and his description of Torr's methods.

Paul B. Preciado: *clichés of cismasculinity and murky definitions of dominance*

Preciado describes the relation between theatrical analytic methods used in Torr's workshops, structured within a hierarchical "top dog" (Bottoms & Torr, 2010, p. 145) space of learning by imitation. Observation is not a passive act, instead the interpretation and specificity of the individual becomes a site of agency.

> This is one of the first lessons about masculinity – everything depends on the way power is managed: making another person believe that he has the power, even if, in reality, the person has it only because you've conceded it to him. Or else making the other believe that power, as something natural and non-transferable, is yours, and that you and only you will be able to endow him with the status of masculinity which he needs to belong to the dominant class.
> (Preciado, 2013, p. 370-371)

I use Preciado's description of the "apprenticeship in masculinity" (ibid., p. 371) explored in Torr's class to develop the methods in *A Good Man Speaking Well* which consider the limitations of breaking down gestures as the building blocks in the construction of gender. For Preciado, the suspension of disbelief needed in the workshop as a space of experimentation, extends to the masculine personae eventually performed in public as an "orchestration of power and body techniques" (ibid.). Such performances of power are a form of fiction, of authoring made a reality by the repetition of tropes which are represented by the body as a material carrier. However, Preciado argues that power can be engaged with as an alternative to dominant paradigms by "fulfilling my sexual and political desire to be the master, to incorporate those performative codes, to attain this type of specialisation of power" (ibid., p. 372). I use his theory to propose that modes of performance challenge notions of self-sovereignty which I describe in this thesis and distil in my methodologies.

The engagement with public speech and gesture as a "cis male would" (ibid.) interrogates the construction of masculinity as a dominant fiction furnished by figurative tropes. Nevertheless, the form of fiction critiqued by Preciado pinpoints the body as a site of productivity, and I use his, Halberstam and Torr's workshop to activate techniques of 'manness' which teach the participant how to act and speak in public space as if they were not acting. This contradicts an engendered narrative which locates embodied experience in "becoming drag king" (ibid., p. 373) as a strategy of de-naturalisation. In other words, I propose all instances of public address can be mobilised by queer theory as a form of kinging.

Preciado's 2013 transmasculine[56] 'body essay' of testosterone and dominant masculinity is rooted in gendered paradigms of submission and dominance. Yet his incorporation of layered registers and positions create a murky and fluid position which I interpret as queer. The biochemical and socially constructed corporeality is reflected in his methods of writing which draws on multiple voices and theories to 'hack' (Preciado, 2013) and appropriate familiar conventions. However, when reading Preciado's defence of patriarchal performativity, the shifting debates around power and narratives of masculinity cause me to scrutinize his tone of valorisation. His 2018 open letter written in response to the petition-come-manifesto published in *Le Monde* outlines a relation to sexual agency and desire which, in the context of my discussion, requires attention.

[56] For insight into Preciado's use of the essay as a form to articulate his shifts in of gender and identity see his essays written between 2013-2018 (Preciado, 2018).

Paul B. Preciado – Letter from a trans man to the old sexual regime: *scrutinising familiar narratives and models of male power*

> Caught in the crossfire of sexual harassment politics, I should like to say a word or two as a smuggler between two worlds, the world of 'men' and the world of 'women'…
> (Preciado, 2018)

Preciado's critique of divided lines of gendered difference forms an urgent and contemporary context for my analysis of notions of sovereignty. While my research draws from examples of feminist performance art, I will discuss Preciado's letter to consider an instance of female vocality activated in the social spheres of digital media. The reference builds on my interpretation of Butler's agency in language in order to deconstruct 'old regimes' (Preciado, 2018) of male modes of power.

Preciado's letter[57] was written in response to the 100 prominent French women who published a critique of #MeToo in *Le Monde*. The letter, "We are defending a liberty to importune, indispensable to sexual liberty" (diLire, 2018) formed a petition which condemned how the movement acted as an online platform to call out inappropriate male behaviour following the Harvey Weinstein scandal in 2017. I will not discuss the online movement, or the allegations against Weinstein, instead I apply Preciado's engagement in the debate to clarify my position in relation to gender roles and dominant paradigms of power. I will expand on these themes in the following case studies on Finley and Fraser, however in order to frame my analysis of AD 2 masculine self-fashioning, further contextualisation is needed in advance.

The *Le Monde* petition claims "freedom to bother as indispensable to sexual freedom" (Worldcrunch, 2018) and goes on to defend gendered scenarios of uninvited physical contact and inappropriate communication in professional and public spaces. The examples listed in the petition do not describe sexual transgressions[58] which challenge dominant paradigms of power and desires. By contrast, Preciado's response and my interpretation of his account at

[57] Originally published in the French newspaper *Libération* on 16 January 2018. An English translation of Preciado's piece has been published by Text Zur Kunst Online.
[58] The context of sexual transgression I am discussing here is not to be confused with what the writers of the *Le Monde* petition are describing. Within the scope of this thesis there is no room for an adequate discussion about the complexities of consent and transgression, however my thoughts owe their formation to bell hooks, specifically a public discussion between hooks, Samuel Delany, Marci Blackman and M. Lamar. "bell hooks Hosts an Open Dialogue on Transgressive Sexual Practice at The New School." Available at: https://www.youtube.com/watch?v=GpdJUGn0FHE [Accessed 28 January 2020].

Torr's workshop, suggest modes of male power which necessarily weave together multiple and contradictory registers to challenge the sovereignty of a stable and consistent narrative of selfhood.

My reading of Gleason will elaborate on recurring descriptions of the presentation of authority and the sovereignty of speech as related to the delivery of the public address. However, as I have discussed, the monolithic categories of 'man' and 'woman' cause me to question how I assess and recognise 'manness'. Torr, Finley and Fraser's work explores an attachment to the performance and presentation of masculinity from the perspective of cisgendered, white woman. Their practices are situated in debates surrounding desire, sexuality and gender as played out in daily experiences and structured by their interpretation of common power relations. My reading of their work seeks to dispute rigid categorisation by considering different and contradictory registers of experience activated by language, vocality and the material performativity of the body.

Speaking in 2013, Preciado defined the power to give death a form of sovereign power reserved for those born cis male[59]. Following this line of thinking, he argued sovereign power extends to the statement of 'I am a man' or 'I am a woman' as a performative which produces truth about a register of lived experience. In Chapter 2, I addressed the links between notions of embodiment and the supposedly operative power of the performative. My reference to Preciado in this context serves to explore under what conditions the power of men becomes a model for other forms of domination and illegitimate control.

In January 2018 Preciado's *Letter from a Trans Man to the Old Sexual Regime* described the expectation to exercise male sovereignty as a birth right. "Male sovereignty defined by the lawful use of techniques of violence" writes Preciado, "influences the social construction of the body, pleasure and life" (2018). Structured to question an established binary, Preciado tests the notion of female sovereignty as defined through women's capacity to give birth. An essentialist understanding of what it may mean to claim 'masculinity' or 'femininity' becomes tethered to an anatomical body which takes effect as unwritten norms and expectations of productivity and reproduction in society. Preciado suggests these norms are established within the codes of sexuality as the "aesthetics of seduction" and "stylisation of desire" (ibid.). The Flop and the Camp Rant problematise the performance of masculinity

[59] At the time of the talk Preciado self-identified as non-binary, which shifts the parameters of his discussion concerning self-sovereignty and gender. Nevertheless, his queer transmasculine perspective is read in relation to Torr's workshops to introduce a dynamic interpretation of the codes of desire and gendered power relations (Preciado, 2013).

and the presentation of confidence in the public address. I apply Preciado's model of male power to question a narrative which casts masculinity as the "holder and legitimate user of violence" (ibid.).

As I have proposed, the linguistic framing of female experience within the context of #MeToo, for example, falsely 'naturalises' sexual difference to place men in the position of power and women in that of victim. In my case studies on Torr, Finley and Fraser, the place of sexual difference becomes the impetus for their work. My reading of their practices as a cisfemale acknowledges my participation and attachments to an articulation of access to power based on gender. The Flop and the Camp Rant therefore seek to re-activate the oppressive description of gender at work in the discourse of the public address. I apply a reading of Preciado and Halberstam to question how fictions come to be believed and repeated as a familiar script which frames vocal and gestural exercises. This causes me to question my own description of 'manness' in broader perceptions of experience, intimacy and power. In this context, theories of queer performativity are used to build strategic concepts of the public address and consider how language materially works upon and narrates specific dynamics of subjectivity, relationships, culture and society.

I activate Preciado's mediation of 'old regimes' (2018) to ask how registers of power can be performed and embodied. His criticisms of the *Le Monde* petition hone in on pursuing gendered lines of difference. As he writes "constructed and coded domination which eroticizes the difference of power and perpetuates it. This politics of desire is what keeps the old sex/gender regime alive, despite all the legal process of democratization and empowerment of women" (ibid.). The dynamics of binary difference do not engage in contradiction in order to propel questions as a necessarily complex process. I use Preciado to argue that Torr's work can be interpreted to re-activate Western conventions of the public address which cannot be easily reduced to conclusive statements.

My discussion of Preciado, following my reading of Butler in Chapter 2, emphasises what has changed and what has remained consistent in the shifting discourses around sexual harassment politics. Being of the world of 'men' or 'women' is a form of political and social embodiment; yet interpreted in the context of queer feminist performance, my discussion foregrounds how presentations of authority become read as a supposedly 'naturalised' and entitled power. By maintaining a gap between expectation and result,[60] between sound and

[60] "[C]lose the gap between expectation and result". See Luce diLire's response and translation of both Preciado's letter and the *Le Monde* petition which critiques assumed notions of how the 'old regime' is

appearance, speech and conduct: the Flop and the Camp Rant challenge received notions of embodied presence and dominant paradigms of power. Inherited from legacies of ancient oratory, my discussion of Torr highlights the queer dynamics of these conventions as performance practices which can transform the codes of agency in language. The Flop is not a collapsing together, instead the methodology emphasises the creation of space to make room for other relations in between.

Maud Gleason – laboured mouthwork of elite masculinity: *dragging time backwards to move in different directions*

In keeping with my references to Elisabeth Freeman I will now *drag* references back in time to reactivate the legacy of self-fashioned masculinity in AD 2 Graeco-Rome. My discussion of Halberstam and Preciado uses their critiques to highlight how a presentation of authority becomes coded as a gendered mode of address. I will go on to discuss how my reading of Torr's techniques for the delivery of voice and gesture correlates to an interpretation of ancient oratory. I have argued that a re-reading of Torr's work reveals how Western conventions of the public address can be interpreted as queer, which contradicts the principles of self-fashioned masculinity and the "role of the voice in the maintenance of gender boundaries" (Gleason, 1995, p. 98). In my exploration into Butler's ideas on agency in language, I applied her use of the Hill v. Thomas hearing as a context to examine the claim that language has an operative power to *do* what it describes. I will go on to outline how the conflation of preconceived assumptions of sound and appearance contributes to received notions of embodied presence. My interpretation of Gleason's account of ancient oratory challenges the rhetorical dismissal of effeminacy and the "symbolic language of masculine identity" (1995, p. 102) to argue that the public address is a paradoxically anti-theatrical mode of performance.

Manly deportment in Graeco-Rome was the aspirational control of self-presence, power and status through voice and gesture. As an ongoing process, the everyday practice of taught methods was continually adapted in line with wider cultural conventions of confidence and eloquence as reflective of authority. Gleason highlights the performance of masculinity in the context of public address, and the increased spatial and vocal presence of the elite

represented as an abstract entity as opposed to a complicit process one is always already involved in. diLire cites Andrea Long Chu's concept of "desire's of ungovernability" (2018) and her essay *On Liking Women*. See https://nplusonemag.com/issue-30/essays/on-liking-women/ [Accessed 28 January 2020].

Graeco-Roman gentleman. As Aristotle writes in *Physiognomics* the ancient physical ideals reiterated power dynamics upheld by masculine superiority: "brave animals have deep voices, and the cowardly high-pitched voices, the lion and the bull, the barking dog, and the brave cocks are all deep-voiced; whereas the deer and the hare are shrill-voiced." (Hett, 1936, p. 85). The properties of being a man were closely observed in the voice, which falsely fulfilled an image of masculine self-assurance and physical power.

Influenced by the place of rhetorical education and the social construction of idealised masculinity, Graeco-Roman vocal exercises encouraged deepening the voice which was believed to hold a direct correspondence to the physical body. The face-to-face scrutiny of masculinity was held in a paradoxical relationship to the continued practice of daily regimes; on one hand, refined speech and gestures exuded power and status, yet, on the other, overcompensated training riled suspicion. "Manly modesty," writes Gleason, "appears to be an ideal best expressed in the negative: the real man, or the boy who is on the road to becoming one, is known by the absence of effeminate signs as much as by any positive distinguishing marks" (1995, p. 61).

By studying what vocal exercises sought to correct, Gleason's translations of physiognomic treaties reveal the construction of an idealised masculinity in voice and gesture. As I have discussed, "a Drag King is a performer who makes masculinity into his or her act" (Volcano & Halberstam, 1999, p. 36). I propose a relation between the methods outlined by Gleason, those of Torr's *Man for a Day* workshops and Halberstam's description of withheld performance methods in kinging. Through my re-reading I argue the Western foundations of public address can be remobilised by queer theory as a mode of drag art. What Gleason's account serves to outline, and I will develop further, is a reiterated convention of idealised masculinity which is a fiction made tangible by the physical immediacy of the body.

In ancient Graeco-Rome, Torr's workshops and current modes of public speaking, the voice is managed and gestures are trained to enact an entitled spatial presence. I will expand on a specific model of rhetorical schools in my discussion of Quintilian and the training of the orator's speech and gesture in my third case study. For the purposes of linking Gleason and Torr, my focus will remain more general. Instead, I will discuss vocal exercises and everyday gestures as practices of apprenticeship within group learning environments.

Gleason outlines a "double-determination" (1995, p. 112), linking the authority of an idealised masculine body through a narrative of superiority which is interpreted as embodied. Her description demonstrates the desired control over the body and pathologies of weakness

which were paradoxically inherent. As she writes, "the paradox emerges that it is precisely when our sources assert the superiority of masculine physiological signs over feminine, of "dry" flesh over "wet" (ibid., p. xxvii) that manly 'rigor' and effeminate 'charm' are perceived as antithetical. I apply a reading of Gleason's account of ancient oratory to suggest masculine self-presentation in public address is synonymous with the scrutiny of delivery. The legacy of these conventions continues to affect expectations of success and failure that create a display of public speech as performance. "For those whose activities included public speaking, flaws in vocal control could combine with other signs to make a very unfortunate impression" (ibid., p. 83).

The idealised Graeco-Roman public speaker Gleason describes is controlled, confident, with a command of spatial presence and a consistent presentation of 'self'. The quality and use of sound production in the voice is perceived as inherently gendered, which questions the stereotype in which masculine vocal characteristics are preferable. A woman's voice was considered revelatory of "her emotions, her character, and her physical condition" (Clement of Alexandria, AD 2, cited in Carson, 1995, p. 98) marking a distinction between the reserved concept of eloquence and that of idealised masculinity. Feminine mannerisms and behaviours were a supposed verge of expression in contrast to the self-contained and reserved embodiment of 'manness'. However, Gleason describes adopting an 'effeminate' delivery in rhetorical performance as an "androgynous style of self presentation" (ibid., p. 162). She cites the gender-queer philosophical sophist Favorinus (AD 80-160) and discusses an implementation of contradictory rhetorical personae which challenged the refinement of manliness as an embodied practice (ibid., pp. 130–158). The framework for interpreting these methods of delivery measure men's voices against "the exiguous tones of eunuchs, women and invalids" (ibid., p. 119) to legitimate developments of masculinity and maintain strict social differentiation.

The pedagogy of *paideia,* a system of broad education which contributed to the shaping of an elite society in Graeco-Roman cultures, developed masculine deportment "as a system of signs that reveal both one's self-control and one's fitness to rule others" (ibid., p. 166). I suggest a relation between the use of role-play in *paideia,* and Torr's workshop methods which use 'scene studies' to prepare for leaving the workshop and performing in public space.

Paideia: *vocal exercises to correct the bad sounds of 'womanness'*[61]

Vocal competitiveness in *paideia* pursued a style of public address which aimed to sustain an uninterrupted delivery. Rehearsed scenarios served a dual function in methods for coaching speech, both as a way to practice how to discredit an opponent by 'naming' him, and in naming impose a social position. This technique relates to my discussion of 'interpellation' (Althusser, 2008) in the context of Hill v. Thomas, which relies on the convention of a presupposed agency that instils language with an operative power.

Declamation[62] was a form of rhetorical training which relayed negative stereotypes in a space of private tuition.

> To play the part of host, ambassador, or patron, to present oneself effectively… [T]o enforce the weight of one's very presence the submission of those beneath one in the social hierarchy, and to command respect from one's reluctant peers … required fluency in a stereotyped repertoire of gestures as well as words.
> (Gleason, 1995, p. xxii).

Gleason's description relates to Torr's methods which encouraged her participants to observe and later act *as* the men they watched in public contexts. Both examples draw on strategies of forms of method acting linked to an acting style which conveys a presupposed concept of 'authenticity'. In relation to my discussion of received notions of embodied presence, I use Gleason's analysis of oratorical conventions to suggest the delivery of speech and gesture is a performance which reveals how essentialist categorisations of 'the body' and power norms are constructed and repeated.

> [T]he constant strain involved in maintaining a truly masculine profile in the face of such exacting standards, where an appropriate level of masculine tension in gaze, walk and gesture must be cultivated by continuous exertion but must never allowed to be *put on*. The failures, which made the effort behind the act appear too obvious, were stigmatised as the clumsy efforts of overcompensating imposter.
> (ibid., p. 80).

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[61] See my note on 'manness,' in the introduction, or Long Chu's definition of "femaleness" (2019, p. 38).
[62] "The speaker, whether pupil or *rhetor* [teacher of rhetoric], would take one side or the other, sometimes playing the part of an advocate, usually that of a character in the case. The training was given in all branches of rhetoric. Attention was paid to the articulation of the speech and the forging of a persuasive style of argument; style would be inculcated by precept and example; memory was trained too, for speeches were not read out." (Goldberg, 2016, p. 420).

In ancient oratory, vocal exercises increased warmth, circulation and regulated the body's moisture which ascribed a link between "wetness" and failure (ibid., p. 91). Damp, cold and undesirably textured skin goes beyond associations with ill health, and actively connotes a vocal quality and an entitled participation in public address with masculinity.

> [D]eclamation would relieve congestion in the head and correct the damage that men habitually do to themselves in daily life by using the voice for high-pitched sounds, loud shouting or aimless conversation. Here again we note a confusion between vocal quality and vocal use.
> (Carson, 1995, pp. 119-120).

In *The Gender of Sound* (Carson, 1995) Anne Carson stresses the need to "distinguish sound from language" (ibid., p. 128), which is synonymous with Butler's emphasis on the necessity of preventing a collapse of contexts of power and figures associated with a representation of authority. Gendered sound is predetermined by the production of the voice in patriarchal social orders such as Graeco-Rome where embarrassing "leakages of all kinds– somatic, vocal, emotional, sexual–females expose what should be kept in" (ibid., p. 129). Carson describes an uneven distribution of *sophrosyne* between the sexes: women were presumed to have a depleted access to *sophrosyne* as a concept which represented soundness of mind, because she lacked boundaries between emotional and "verbal continence" (ibid., p. 126).

While Carson's critique provides relevant arguments which ask "why is female sound so bad to hear?" (ibid., p. 124), when read alongside my discussion of Halberstam and Preciado, her essay can be interpreted as perpetuating a description of typified femininity which is entangled in an innate possession of gender. I should emphasise that while I have stated my cisgender identity forms my perspective, I do not consider myself to be *female* because of my anatomy – and nor do I believe I am a woman because I have been on the receiving end of sexualised violence. I will expand upon this position through a discussion of Patricia MacCormack's 'becomings cunt' (2007). However, following my discussion of Preciado, I argue that multiple registers of experience and memories contribute to contradictory descriptions of 'selfhood' which are never one thing. In contrast to the conventions of oratory I have touched on, I apply Carson's question of how the desired control of self-presence correlates to improving or adjusting the texture of the voice as a demonstration of one's entitlement to rule others.

Summary

Torr's *Man for a Day* workshops encouraged her participants to construct masculine personae using active fieldwork and personal memories. The personifications of 'manness' they distilled were necessarily situated in lived experience and the purpose of the workshop sought to coach a sense of empowerment previously considered inaccessible. When examined alongside the Graeco-Roman scepticism of effeminacy and overcompensated voice and gestures, both contexts suggest a predetermined link between masculinity and the presentation of authority as paradoxically 'inherent'.

Methods of reiteration may be used to consider another person, body, or register of vocality which readdresses the singular authority of the address. The 'logic of the cover song' (Halberstam, 2007) uses a concept of temporality to challenge the modes of reproduction and descriptions of duration. These queer methodologies produce new narratives for the desired presentation of authority, which invites both speaker and viewer to speculate on conventional power. Mastery and sovereign speech acts are interpreted as a performance of selfhood, categorised by predetermined expectations of appropriate sound and delivery. The Flop and the Camp Rant strive to emphasise the importance of this process as a site of accountability where alternative figures and presentations may be possible.

CHAPTER 4: Karen Finely "*we're going to feminise this planet*"[63]

Introduction

> I consciously made the decision to turn my disadvantages to my advantage. I made use of the fact that I was a woman, of my 'hysteria', and my body.
> (Finley, 2000, p. 12)

I will discuss how Karen Finley's methods of vocality create a contradictory presentation of authority in her monologue *It's My Body* (1996). The self-description of her own methods above is used as a departure point to question how I understand 'woman' as a concept and term in relation to notions of embodied presence. Developing from my case study on Diane Torr, I interpret Finley's performance to critique the live voice of sovereign address and feminist discourses which challenge monolithic gender categories. Beginning with a first person description of watching *It's My Body*, I will explore my own embodied bias to stimulate a queer feminist approach to reading Finley's performance using theory from Lauren Berlant, Dina Al-Kassim and Patricia MacCormack. My reading of Finley activates texts from different times and political alliances to open her address up to multiple registers. The interpretation engages reading, writing and the live delivery of her monologue to investigate how her use of voice accentuates senses of alienation to language. Her mode of address animates a paradoxical tone of parody and sincerity which challenges an understanding of authenticity which I have explored in the Camp Rant.

"Plasticity" for Catherine Malabou "refers to the possibility of being transformed without being destroyed; it characterises the entire strategy of modification that seeks to avoid the threat of destruction" (2012, pp. 44-45). I develop my use of the term 'plasticity' from Malabou but will not include a detailed discussion on her theories in this thesis.[64] My theorisation of Malabou is pertinent to the work of Finley and my analysis through an engagement with the techniques of vocalisation which subvert notions of sovereign mastery

[63] Finley, 2000, p.135

[64] My decision to do this decisively excludes neuroscience, and Freudian and Lacanian psychoanalytic discourse from my analysis of Finley's methods. Malabou's thesis on feminism and plasticity seeks to recuperate an 'essence of woman' which I do not discuss here however see *Sexual difference for the new millennium* for an open discussion between Malabou, Juliet Jacques, Juliet Mitchell and Jacqueline Rose concerning a material feminist analysis of biology and gender. Available at https://backdoorbroadcasting.net/2017/06/sexual-difference-in-the-new-millennium/ [Accessed 28 July 2020]

and consistent selfhood in modes of address. I synthesise my evaluation using a description of Finley's voice as a plastic-instrument; the use of first person pronoun and collective pronoun are pliable positions for her to speak from. The rhetorical resonances of her address, created though content and delivery, emphasise her physicality in relation to her troublesome mass-identification of the female body. Her voice modulates across registers, provoking problematics of self-representation and staged femininity as a gendered voice of power. I will discuss my issue with concepts of feminist universality through Berlant's theory of 'intimate public' (2008) and conventions of recitation in the public address which build on my discussion of 'the logic of the cover song' (Halberstam, 2007). My comparative interpretation of Torr's workshops and AD 2 oratory explored self-fashioned masculinity as a performance expressed as withheld non-acting style. Finley's monologue constructs a feminist perspective divided into predators and victims which pursues gendered lines of difference. I argue this can be circumvented with an applied reading of MacCormack's 'becomings cunt' (2007). Instead of engaging a concept of effeminacy expressed in the address as a privileged qualification or misogynistic labelling, as I suggested through my discussion of Torr's workshops, I apply MacCormack's text to incorporate non-essentialist theories of feminism and modes of polymorphous sexualities and desires. In Chapter 5 I will develop this further with my analysis of Donna Haraway's 'modest witness' (Haraway & Randolph, 1997) and questions of accountability in my final case study on Fraser.

I consider Al-Kassim's theory of the 'rant' (2010) which expands my arguments that the existing conventions of the Western public address participate in a process of its own undoing. My interpretation seeks to emphasise how language use wields specialised access to power through notions of 'good' and 'bad' delivery. I return to the methodology of the Camp Rant as outlined in Chapter 1 to trigger an interpretation of Finley's voice as a pollutant. I argue her methods expand a queer feminist reading of conventions of public address and describe a voice of retaliation which demands to be heard. By turning against and within culpable positions the live voice is implicated in a process which undoes the sovereignty of the address. Finley's performance directly contributes to my construction of the Camp Rant as a decisive methodology which can be used to activate future modes of performance in contemporary art as gestures of resistance.

Karen Finley: *her voice turns emotional rhetoric into actions*

Finley does not deconstruct the function of solo speech in *It's My Body* (1996). Her vocal tones shift between multiple performance personae, however the centrality of the linguistic text is a spine holding her address upright and in place. Eddie Paterson's description of Finley's "radical monologues" and their "antagonistic engagement with contemporary culture" (2015, p. 154) suggests a knowingly subversive tactic. However, the terms of Finley's *playfulness*[65] and commentaries on politics and values in the twenty-first century are also a mark of her privilege as a white cisgendered Western woman. I suggest Finley's deconstruction of an 'authentic' identity as fluid and fractured is also what draws her into proximity with the exclusive conventions of public speaking. The artist's self-reflexive parody, by the use of performance personae rather than dramatic characters, attacks the role of media in content and means of circulation.[66] The function of parody as political satire is less pronounced in *It's My Body,* which is why this work is essential to my reading of the performance as a public address. Unlike the artist's more recent works, which are akin to cabaret or stand-up comedy, *It's My Body* activates a comparison between publicly acceptable speech and ranting. Finley's staging is minimal, which creates a focussed concentration on her delivery of language and use of vocality.

> I'd been writing and performing monologues for the cabaret. I used my anger and my intensity in my performances, so that the bombed clubgoers would have to give me their attention.
> (Finley, 2000, p. 19)

Early performances by Finley, developed from working in the 1980s downtown New York club and bar scenes, incorporated visceral content to produce sensorial experiences of voice and language. Her vocal style honed tactics for attention, using emotional intensity to secure her one-way address. Finley's artistic practice may be interpreted as a reflection of dominant paradigms of masculinity, which articulates and appropriates voices of patriarchal authority and an eroticisation of violence without euphemism. However, I argue her use of

[65] Paterson states the artist "playfully considers the terms often associated with the neoconservative ideological framework, including 'faith' and 'family values' in contrast to a 'spiritually impoverished' society" (Patterson, 2015, p. 150).
[66] However, recent works from such as *Unicorn Gratitude Mystery* (2018) which was shown at Femmetopia Festival, London, are typical of the artist's shift in methods which appropriate public personae and parodically cite current political debates.

language and methods of delivery creates sensory experiences and the physical registers generated by speaking publicly as 'women's speech.'[67]

As I have discussed, publicly acceptable speech reveals a constructed presentation of authority and desired self-controlled presence. In my previous chapter, I outlined links between idealised masculinity and the presentation of authority in the delivery of voice and gesture in drag personae and AD 2 oratory. Finley's performance provides a crucial shift in perspective which develops my research into the public address and feminist performance practices re-read using a queer feminist approach. In relation to Torr, both artists were working out of a shared context, time and place in downtown New York. Similarly, Finley's feminist politics were pro-sex, trans-inclusive and involved in grassroots groups working closely with AIDS activists. The interpretation of her work alongside Torr turns toward her use of linguistic registers which activate questions of female vocality. In parallel to Torr's workshops, I have stressed a mode of masculinity open to different genders and performativities. The exploration of gender roles is tackled from a related position in Finley's work, yet I suggest the stereotypes of heterosexual femininity she uses are deployed with rhetorical conventions of *voice*, whereas Torr's workshops can be interpreted as constituted by *gestural* rules of conduct. In the following case study, I will develop my interpretation of the temporality of language through a discussion of Fraser's performance, however the themes of gesture, vocality and time are interwoven in all three artists' methods.

The labour of Finley's delivery and the exertion of her voice to speak against "The Patriarchal Disorder" (Finley, 2000, p. 134), combines snippets of texts from newspapers, hearsay, the artist's memories and accounts from other women. Enacted through language and vocality, the artist presents her paradoxically controlled and overtly displayed emotions as a virtuosic skill. Speech is rehearsed *and* spontaneous, content is predetermined, but the delivery of Finley's voice hurls words into aural materiality. I will develop methods in the "art of delivery" (Quintilian, 1987, p. 81) and emotional appeal in Chapter 5 which expands my argument that traditions of self-fashioning in the public address recuperate the patriarchal underpinnings reinterpreted as a form of queer performance. The effect of Finley's voice forces the listener to pay attention to the banal regularity of patriarchy. Ears are not pricked; the sermon is drilled.

[67] Grief and the struggle to articulate expressions of loss is a recurrent theme in Finley's work. She speaks frequently, and has made work, about her father's suicide, and while I acknowledge the significance of this personal experience I will not discuss or speculate on its impact. See Finley, K., (2003) 'Make Love', *TDR/The Drama Review*, 47(4), pp. 51–69.

Finley procedurally redeploys socially constructed tropes of effeminacy against gendered interpretations of self-control. Nevertheless, her performance speaks on behalf of women as a mass-identified category seen through a reiterated "patriarchal narrative" (Berlant, 1988, p. 238). Assimilating a binary division of women and men crudely repeats stratified paradigms of power, which I have discussed in relation to AD 2 Graeco-Rome and Torr's anachronistic persona of masculinity, 'Danny King'. Finley's methods, however, ask what speech could be, had the restrained "verbal continence" (Carson, 1995, p. 126) of self-control not become a rhetorical convention.

It's My Body is a rallying incantation, comparable to Zoe Leonard's poem *I Want a President* (1992), or the ACT UP 'Stop the Church' protests (1987) which sought to inspire a collective voice aimed at producing change. However, the centrality of Finley's voice problematically fetishises her speaking-body as a representation of self-sovereignty which I have critiqued.

> Finley often delivers her monologues with a parodic evangelical intonation, something like a cross between a late-night television fundamentalist and a game-show host, a voice which uncannily resonates with the twinning of theology and capitalism.
> (Hart, 1992, p. 7)

Hart's description of Finley's voice gives rise to the role of contradiction in her performance. I have discussed how 'performative contradiction' served to undermine Anita Hill's agency in Chapter 2. The tone of Finley's voice straddles parody and sincerity as entwined in the conventions of the public address. The conventions dictate a form of speaking which relies on procedural rehearsal, yet the techniques of delivery encourage one to perform as though speaking to the audience intimately, in order to manifest an impression of authenticity. What Finley's performance accentuates, and I use to animate my methodology of the Camp Rant, is an awareness of the implicit contradiction which occurs in the public address as a performance.

It's My Body: *first person perspective*[68]

I listen to Finley's voice and question whether her distinct style of vocality enters public discourse in new ways that are liberated from the patriarchal constraints of art and culture. I have stated that my experience in a current verbal regime of intensified rhetoric draws attention to language itself and master-knowledge-power dynamics. However, these concepts and struggles outside of phallocentric signs and systems of representation are influenced by a longstanding legacy of work by writers such as Hélène Cixous, Julia Kristeva and Luce Irigaray, to name but a few. My research into the public address explores a linguistic position which, rather than being bound by gender, investigates a rhetorical mode. Through my use of recitation as a method, which is approached via a queer feminist framework, I argue words can be reconfigured by sharpening an awareness to whose voices are brought into the present through repetition. The fetishisation of the live voice, as outlined in my description of ancient oratory, is a legacy which continues to inform the value judgements of the delivery of vocality and gesture. My observations of Finley's methods are a misrepresentation of her performance. The description of watching *It's My Body* (1996) emphasises the construction of a false narrative of objective removal. The purpose of using this register in relation to Finley reflects my critique of a 'chastity' of whiteness which I will discuss further in my reading of Berlant, Al-Kassim and MacCormack.

I lay my copy of Karen Finley's memoir open with the underside of each of my forearms, and then play the documentation of *It's My Body* on my laptop.[69] The documented performance is three minutes and 37 seconds long. Her plum lipstick and black dress lend a grieving gothic formality to her staging – a eulogy for those who cannot occupy a public platform and speak for themselves. In her right hand she holds a directional microphone; I have a technical pencil in my right hand. I am going to mark-up a comparison of the words Finley delivers in her monologue and what is printed in her book. Her recitation will alter how I read the work and makes me question which version has authority – her voice in writing, or the live voice of her delivery? Both have different qualities, tones and textures which may come together to form

[68] The title for this subheading is taken from Monique Wittig's essay and reflects her proposition, "one must assume both the particular and the universal point of view" (1992, p. 67) in relation to reality in what she calls "the polysemy of the text" (ibid). 'The Point of View: Universal or Particular?' In Wittig, M. (1992) *The Straight Mind*. Boston: Beacon Press Books.
[69] YouTube. (2018). Karen Finley--It's My Body (Live). [online] Available at: https://www.youtube.com/watch?v=yCan4sGIOfE [Accessed 28 January 2020].

the '*text*'.[70] Perhaps an insisted distinction between materiality and performativity is comparable to other binaries; for example, wetness and dryness, femininity and masculinity, emotion and reason, language and body. Yet these registers are activated simultaneously and across diverging planes of experience in her address. Finley's performance is not saying only one thing, her words are vibrating to trigger multiple interpretations of meaning.

Finley's body is turning into an editing machine, processing what she has already committed to memory and is presenting to a live audience. I am watching the performance closely to observe how her methods are creating a discord between delivery and content. The mode I am experiencing the work through denies Finley the authority of the live event. Here it's captured, digitised and streamed online. Finley's documented performance does not change; however my reading takes the single version available on YouTube and interprets her words in relation to an experience of the present tense.

Could a "virtuoso" (Virno, 2015, p. 21) public speaker develop by way of 'perfection'[71], measuring the performance as a goal-oriented activity which is fulfilled by the consequence of its predetermined actions? The lack of control over a context opens speaking up as a vocal event, produced by unforeseen developments which cannot be scripted or exhausted by the achievement of external goals. As discussed in my examples of speech coaching, the desired control of self-presence reflects the sovereignty of the address as a performance which has become an aspirational convention (see Appendix Interviews 1 & 3).

I am listening to *how* her methods expand the spatiality of her voice to increase a potential meaning which goes beyond the written definition of words. This is an expanded spatiality which is not created through auditory volume alone but also through the references she makes to mainstream culture, some of which I recognise, others which are obscured by cultural and generational differences. The complexity of her vocal sounds is lending depth and robust presence. The virtuosity of Finley's art of delivery is encouraging me to listen with attention. Her authority is a methodologically prepared practice, she is not concealing the stylisation and artifice of her delivery. Exaggerating the performance of the 'hysterical

[70] "[T]he text is demonstrated, is spoken according to certain rules (or against certain rules); the work is held in the hand, the text is held in language: it exists only when caught up in a discourse" (Barthes, 1989, p. 57).
[71] "At the end of the play, or of the concert nothing remains. The pianist or the actor performs an *activity without Work*. Or, if you prefer, the purpose of their activity coincides with its own execution […] the virtuoso needs a public precisely because he is not leaving behind any object that would remain in the world once the performance is over" (Virno, 2015, p. 22). Paulo Virno's description of virtuosity has contributed to my understanding of 'good' and 'bad' notions of the address in relation to goal orientated outcomes. I interpret his theory of performance here to consider process-led creative methods.

female' Finley is suggesting women produced under patriarchal oppression are a fabrication which has become a reality "hell-bent" on seeking revenge (Finley, 2000, p. 135).

By resisting the fixity of the text and the documented performance, my interpretation of *It's My Body* is a form of close observation which does not seek to transform the original, but questions writing and performance as artistic methods. The possible linguistic positions move from speech, the written, and writing to shape spaces for language to become activated with the passage of time.

I am mouthing along to the performance silently; my eyes are moving between the laptop screen and Finley's memoir. I lack the confidence to imitate Finley's voice. My process of observation creates distance and my register of description is writing a version of reality which conceals my physicality behind the printed text. I am attempting to qualify her gestures and use of voice. I wish to understand her methods so I may imitate her. However, following my investigation into the public address as an anti-theatrical mode of performance in Chapter 3, I am reluctant to copy her emotional cadences of vocal expression. As I have discussed, I wish to activate the paradox of "performing non-performativity" (Halberstam, 1998, p. 259) and explore an anti-theatrical acting style. The register of description I aspire to is "gentlemanly truth-telling" (Haraway & Randolph, 1997, p. 26): a drag act in modes of language use.

It's My Body is swiftly establishing Finley's presence, which is recalling ancient 'physiognomic' (Gleason, 1995) interpretations of the voice as possessing masculine or feminine characteristics. In my previous chapter, I discussed the implications of collapsing sex and gender in the sound of the voice. The suggestion of density and weight in masculine sounds, and lightness or sharpness in feminine sounds, creates a link between language and the body formed through essentialist notions. I am hearing queer-indeterminacy in Finley's voice, which performs the authoritative delivery of language, without being categorised by binary opposites of light or heavy, wet or dry.

Her voice is bodily: the act of speaking arrives from her stomach, lower chest, upper chest, throat. The momentum of delivery passes through as a visceral "animating principle" (Gleason, 1995, p. 85), which functions outside of the falsely conditioned descriptions of vitality ascribed to gendered language. Sliding into robust baritones, she is sinking with the commanding weight of low notes. Her voice rises and aerates: it's piercing, heady, fast and scolding. The tone drops, her voice is a lead weight descending with the heaviness of a plumb

line down into her gut. This voice is a pollutant, mixing the purity of distinct categorisations and exposing the messiness of material performativity which activates and energises all sorts of agencies.[72]

I am looking for spontaneity in Finley's performance; a willingness to flop as a gesture and the moment contained in the clash between language and the physical immediacy of the body. I am becoming a diligent student like the participants in Torr's workshops and I am inspired by a longstanding legacy left by ancient pupils of rhetoric. I reinstate Finley's text by watching, reading, pausing, observing, re-writing, re-watching, and reiterating. Her use of language is a material-in-motion. My notes are trying to capture a sense of how Finley employs her methods across different senses of time and durations of language.

Karen Finley's voice is a plastic-instrument: *I am reluctantly relating to a 'chastity' of whiteness*

> Whether these male control freaks like it or not, we're going to feminise this planet. Baby, we're going to show them HYSTERIA, we're going to show them OUT OF CONTROL, CRAZY, HELL-BENT, OVER-EMOTIONAL, PMSed, IRRATIONAL WOMEN united in rage to overturn this male control of our lives.
> No one is controlling me.
> Say it sister.
> (Finley, 2000, p. 135)

The affinity Finley evokes with the collective pronoun 'we', drags me into the frame of reference. I propose that a form of 'chastity' is activated by my focus on three white cisgender women artists in my case studies. In the context of Finley, I interpret 'chastity' as a mode of singleness which I have challenged in my reading of Greenberg and my analysis of anti-purist sensibilities outlined in the methodology of the Camp Rant in Chapter 1. The 'chastity' I describe seeks to complicate an assimilation of female experience and dominant white narratives which fails to account for manifold embodiments and perspectives. I will return to my term a 'chastity' of whiteness in the Conclusion where I expand upon my problematic choice of Torr, Finley and Fraser.

[72] The vocal 'qualities' I describe and the activation of voice from areas of the body are developed from Voice Studio International, founded by Nadine George, who defines the four vocal qualities as: 'Deep Male in the stomach on the vowel AW, High Male in the chest on the vowel AH, Deep Female in the chest on the vowel OO, High Female in the head connected to the stomach on the vowel AH' (Steen, 2013).

As Finley whoops "*BAY-BEE*" (ibid.), breaking up vowels, her elongated 'A's remind of more bodies than her words articulate. I apply an interpretation of her vocal style which "settles into an arching but aggressive oratorical cadence" (Boyd, 1994), to draw a link between Finley's performance and the live voice of sovereign address as a plastic-instrument. In this sense Finley performs her an 'undoing' of her address which I discuss in relation to Al Kassim's 'rant' (2010). The methodology of the Camp Rant is developed through a close interpretation of Finley's methods and which I have explored in other performance projects like *Public Voices: A Practice Based Workshop* (2018).

Maria T. Pramaggiore characterises Finley's performance style as a "theatricalisation of white heterosexual female sexuality" (1992, p. 290) which provides a cutting, yet useful, perspective to activate my critical analysis. Finley's claim to *slide* across different registers as a "medium" (Phoebe Patey-Ferguson, 2018) relates to a privileged position which must be recognised as specific observations and behaviours associated with whiteness. The artist's use of 'we', the first person plural, dictates shared experiences of violence in her performance. While I recognise that her voice and approach come from a specific time and moment in feminist performance art, my interest in her work is spurred by what I reject in her descriptions of 'women'.

I will discuss how Berlant, Al-Kassim and MacCormack can be used to develop a reading of Finley's voice as a plastic-instrument. As a public lament, Finley invites me to become part of her mass-identified collective of female victims who she rounds up under a canopy of patriarchy.

> We've been raped.
> We've been discriminated against.
> We've been oppressed.
> We've been persecuted.
> We've been controlled.
> MEN ARE NOT CONTROLLING US ANY LONGER.
> (Finley, 2000, p. 135)

Lauren Berlant: *giving voice to testimonies of experience*

The Virgin Mary, Cleopatra, Joan of Arc, Josephine Baker, "my Aunt Mandy," "my childhood friend Pam," Cardinal O'Connor, the Bush Administration[73], the far-right, the Pope, women and men come together to share the space of Finley's public address (Finley, 2000, p. 134). The names of abusers are articulated with bared-teeth veracity; good-tempered discussion is no longer an option. The specific figures and collective pronouns Finley calls out are divided into victims and perpetrators. The men who patrol the rights of bodies without knowledge or experience of what it may feel like to have their personal boundaries illegitimately traversed and controlled come under attack in her address. As my reference to Paul B. Preciado highlights, the context of Finley's performance raises pertinent questions in relation to a moment of female vocality which has shaped my understanding and experiences of feminist discourse. Her work anticipates a form of public address which refuses to be silenced and creates distinct divisions between predators and prey. I re-read the performance against current discussions which challenge notions of presence and cause the determined categorisations of gender in *It's My Body* to sound conflicting.

Finley and movements such as #MeToo describe a distinct situation that demands a response. The "patriarchal public sphere," writes Lauren Berlant is "the place where significant or momentous exchanges of power *are perceived* to take place" (1988, p. 240). As my discussion of Butler and Torr emphasise, the public sphere should not conflate an image of 'man' with the presentation of authority. Through the power of naming, Finley's palpable oratorical style spills toward the listener and considers the temporality of language in connection to personal memories and experiences rooted in her own references. She takes a figure who exists in the public eye and uses their image to personify her political agenda, making use of their existence for her own message. Comparative to the way politicians use personal anecdotes to appeal to the electorate, Finley's message is that 'we' are joined by tragedy and victimisation. But 'we' are also enraged. The structure of her monologues employs repetition to help glean the content from her memory as she keeps rhetorical conventions in play. The moment of female vocality, which has escalated since my project began in 2015, has seen the public address performed and troubled by topics of scale, gender identity, and political assimilation. Finley's performance can be interpreted as a subversion of ancient oratory techniques which explores vulnerability, theatricality and display.

[73] Cardinal O'Connor and the Bush Administration (referencing George H.W. Bush's administration) are named directly in the live performance, but not in the printed text. The naming of specific individuals in the live public address accentuates Finley's agency to speak from a platform and locates her speech in a context of place and time.

In her 2018 publication of poems and scripts titled *Grabbing Pussy,* Finley rewrites *It's My Body* as an anti-Trump protest which engages an eroticisation of violence and exploitative control (2018, pp. 84-85). While the figures of her address move with the times, the conventions of her delivery are tethered to the past. However, this is what validates the continued relevance of her methods. For example, in *Pussy Speak Out,* Finley refers to the Harvey Weinstein scandal as context to describe sexual harassment politics and intergenerational experiences of sexualised violence and uses this to rally a collective voice to speak out with power. She writes:

> Women unite we won't stand and be raped, groped, abused
> Mocked, and violated.
> Women girls females identified trans people
> deserve to be treated with dignity
> Your body is yours
> Respect our body
> This body is mine.
> (Finley, 2018, p. 152)

Her register is inclusive of different genders and performativities, but the centrality of a generalised masculine protagonist of violence remains all encompassing. Finley's reliance on tropes of the white female body sustains paradigms "circulated around the male citizen in the public sphere" (Berlant, 2008, p. 110) which are consistent with the domineering refrains of patriarchy. The melody of her tune is familiar, but comparative to the 'logic of the cover song' (Halberstam, 2007) the way Finley delivers her message generates 'women's speech' in her voice with fresh sounds. As Berlant writes:

> [P]atriarchal fantasy is culturally and historically particular: what is universally powerful about its mode of domination is that it creates the situation it imagines. The fantasy that all women, more or less, are alike produces a meta-symbolic order in which the female sex is defined as that element which *needs to be explicated* or contextualised in one or another patriarchal narrative.
> (1988, p. 238)

Finley engenders a 'women's speech' which reiterates an asymmetric power dynamic between men and women. Finley's voice is comparative to the 'female complaint,' which describes the witnessing of a complaint aesthetic and pre-supposed female identification as a mode of public presentation (Berlant, 2008, pp. 1-31). The structural conventions cause Finley's address to adopt the collective pronoun 'we' to conjure a space of mass

identification and distinctions between *us* and *them*. When read in relation to the forms of female vocality I have described, I see a direct parallel in methods which aspire to mobilise a collective 'women's speech'. But as a way to circumvent generalised assumptions of gendered experience, I argue the combination of voices from different historical points and positions cause the same words to take on fresh meaning.

I identify an attachment to conventions of the public address as a bond of clustered promises which are pinned to my expectations of "speaking well" (Quintilian, 1987, p. xvii) – and my attachment to this bond may be violent, or bored in so deeply it is hard for me to imagine an alternative register of expression. A reading of Berlant reactivates Finley's performance in order to ask how to articulate the political desire for relational alternatives. I apply her description of the public sphere to grapple with the specificity of located experience which is implicit in the agency of observation. "What makes a public sphere intimate is an expectation that the consumers of its particular *stuff* already share a worldview and emotional knowledge that they have derived from a broadly common historical experience" (Berlant, 2008, p. viii).

The "*stuff*" which Finley describes in *Its My Body* uses the first person narrative description of Pam dying from pouring Drano into her vagina at twelve because "she thought she could just burn it out of her" (Finley, 2000, p. 135). Blunt language alternates between person-specific and non-specific accounts of "male control freaks" (ibid.). Her message is compulsory, 'we' will listen until she has finished speaking and *snaps*[74] us into consciousness.

The sincerity of Finley's address can be compared to Halberstam's description of an "earnest" (1998, p. 239) lack of apparent self-criticality which I read to open her speech up to a "seriousness that fails" (Sontag, 2009, p. 283). In Chapter 1, I discussed a link between failed seriousness as a Camp Rant; picking up this thread of thought again I will discuss a register of camp initiated in Finley's performance which unravels the construction of authenticity in her speech.

The sovereign agency of Finley's monologue is produced by the patriarchal logic of "an implicit standard of white-male embodiment" (Berlant, 2008, p. 110) which seeks to

[74] "You snap because you are exhausted by not having snapped thus far and by what you have had to put up with. You can't bear what you have borne for too long." (Ahmed, 2017, p. 198). There is a connection between 'the Flop' and Ahmed's description of a *snap* which I have explored in an iterative performance *Flop to the Floor* (2019) at Tramway (Glasgow), Leeds Art Gallery and The Live Art Development Agency (London). In this performance I worked on the movement of the 'flop' with choreographer Janice Parker to physically interrupt my delivery as I read from a script (see Appendix Portfolio).

silence her voice. *It's My Body* affirms and denies the terms of female subjectivity, which causes Finley's address to perform the mechanics of its own undoing. She takes an aggressive stance against themes of domineering masculinity, punitive self-control in the interest of palatable femininity and the public delivery of speech. Her engendered style of authority uses the singular address as a form of vocal and linguistic *display*. Through a discussion of Al-Kassim's rant, I will suggest that acting against the conventions of binary distinctions between victor and vanquished generates contradiction. This 'performative contradiction' (Butler, 1997) expands senses of language use to accommodate alternative registers of embodied experience and agency.

Dina Al-Kassim: undoing *It's My Body as a kind of rant*

Dina Al-Kassim's *On Pain of Speech: Fantasies of the First Order and Literary Rant* describes the "rant" as "the gesture of the approach" (2010, p. 7) – a mode which favours the multiple address punctuated with contradiction.

> I propose the term "rant" to describe this complex address, entreaty, and attack that characterises the haphazard and murky speech [...] avowed to truth telling but unable to secure its own speech from the clutter of its own undoing.
> (ibid., p. 3)

Although Al-Kassim's critique is an analysis of the modernist 'literary rant' I propose a link between the *It's My Body* and an undoing which introduces the performance as a kind of rant. Finley's expression and presentation of power in her public address are framed by conventions of patriarchal masculinity as the dominant authority. The invitation of a deliberate contradiction between the linguistic content of her address and the methods of vocality used, reveals and turns against what I identify as an attachment to conventional modes of authority.

The "theatricalisation of white heterosexual female sexuality" (Pramaggiore, 1992, p. 290) activated in Finley's performance reiterates a phallic logic and generalised experience of 'women's speech'. However, the discord between the content and delivery triggers a process of self-contradiction which undermines the formation of the agency in language that the speaking-body is considered to possess.

I have cited contexts which determine the speaker's credibility in order to question received notions of embodied presence created in Western traditions of the address; Al-Kassim furthers my proposition which aims to challenge the foundations of public address bound to paradigms of authority as a construction whose legacy appears 'natural.' The Camp Rant generates modes of performance in contemporary art to contest accepted power norms, both in art, but also more generally in my present tense experience of the world. Al-Kassim describes:

> [P]romising failure, splintering address to launch a faltering and compromised speech, this felicitous speech act articulates a form of subjectivity and orientation in the world that derives its terms from the given word." (2010, p.7)

The "promising failure" shares traits with my methodology of the Camp Rant by privileging the address as an experience of production. As I have suggested, the control of speech relates to a concept of perfection and expectations of success created by 'good' and 'bad' qualifications of delivery. Al-Kassim argues that the 'rant' usurps conventions of meaning and intention in speech associated with use value. Comparative to the performance as a 'virtuoso' (Virno, 2015) artistic process, the 'rant' complicates a specific function or application of *perfected* delivery.

Al-Kassim writes, "the moment of ranting attests to a voice foreclosed in the public spaces of its circulation yet still resounding" (2010, p. 9). I apply this description to develop my interpretation of being situated in the immediacy of bodily reactions which resonate around the linguistic register of the public address in my performance *A Good Man Speaking Well* (2020) and other live works produced over the course of this PhD (see Appendix Portfolio). By examining self-fashioned masculinity as a convention and set of procedures which claim to secure authority, the false narrative of 'innate' authority is unspooled as a performative style. However, the 'rant' also explores how bodies occupy space differently, how the arrival of some bodies is immediately noticeable, while other bodies are awarded the privilege of *invisibility*.

Returning briefly to Torr, her techniques explored how gendering operates in the way bodies take up space[75], and she devised exercises to expand vocal presence as related to gesture. The vocal spatiality of the rant in relation to my discussion of Berlant's public

[75] This idea is formed from Sarah Ahmed's writing about how girls inhabit their bodies. "To become accommodating, we take up less space. The more accommodating we are the less space we have to take up. Gender: a loop tightening" (Ahmed, 2017, p. 25).

sphere, and my claim that Finley's voice is a plastic-instrument, use a theory of feminism as a way of challenging fabricated optics of universal whiteness. The 'rant' disrupts what is reiterated as a given in order to learn about how the given is given. "A location can be a reduction" (Ahmed, 2017, p. 29), and my attachment to Finley's voice inspires me to question the place of my voice in my body – a location which is particular, not general and relative, not universal. However, through a process of re-reading Torr, Finley and Fraser, I have learnt other ways to re-inhabit the past, my own past and my body. The process generates crucial strategies and devises new techniques for getting in the way and being heard that change the first reading of a written text.

Finley's methods of performance and use of language communicate violently feminised rhetoricity. 'Ranting' is a mode of address which cannot be traced through "the regular identity of form that legitimates genre" (ibid., p. 4). My interpretation of Finley's staged speaking troubles the desire to master the singular address and borrows from established conventions in order to distort an operation of power in language. The expanded spatiality of her voice is heard differently to dismantle the rhetorical codes she imitates.

MacCormack 'cunt': *flop and fold to inhabit space and time*

> Becoming does not become, it launches the constant reiteration of subjectivity as returning to 'itself.' In this article the cunt is used as a becoming because it values certain principals without fetishising the subject 'woman,' and because it defies many dominant conceptual paradigms without necessarily exchanging them for other paradigms.
> (MacCormack, 2007, p. 801)

MacCormack's schema of 'becomings-cunt' (2007) proposes the female genitalia as a corporeal model to transgress assumptions of language, time, polysexuality and power relations. Her essay was reedited in relation to the artist Cosey Fanni Tutti as *Musocal Coseying* (2012), and I will flit between both versions in my discussion of her theory to suggest alternative power dynamics for spatial and vocal presence. MacCormack's 'cunt' acted as a manifesto/methodology in response to a symposium on Cosey Fanni Tutti[76] at the ICA, London in 2010 "exploring the potential of 'Cosey' as a working method" (2012). I

[76] Cosey Fanni Tutti (b. 1951) is a feminist performance artist, model, musician and writer who was in Throbbing Gristle with Genesis P-Orridge and her partner Chris Carter, with whom she still performs with as Chris & Cosey. See *COUM Transmissions*, curated by Cabinet Gallery (London) and Cosey Fani Tutti at Humber Street Gallery, 2017, or Maria Fusco's interview with the artist in Fusco, M., & Book Works. (2008). *The Happy Hypocrite* for a general introduction. Or, better, listen to the EP *Time to Tell* (1982).

activate MacCormack's writing on the body and subject of 'women' to seek new representational ground in my interpretation of Finley's voice as a plastic-instrument.

Finley's vocal practice emphasises, and arguably fetishises, the live moment as a crucial aspect which relies on the presence of an audience. Unlike the cable televangelists that Finley's performance methods are compared to, she needs the energy generated by the risk of appearing in front of others. Her necessity is distinct from, for example, virtual spaces used by living room pundits of political opinion, because her message is communicated with nonverbal and spoken physical immediacy. I argue in favour of the jeopardy created by failing to assert a mode of authority found within conventional uses of language in the public address. The coached techniques which mediate the vocal and physical reactions to vulnerability are hinged on the dissociative effects of rehearsal and how one can display a 'power' attached to a specific desire of self-presentation. However, rehearsal could serve to modulate an increased experience of language. By highlighting the alienating effects of power relations and emphasising the weirdness of what is taken as routine, the strained effort to 'perform' becomes an overcompensated delivery which causes the mechanisms of the address to wear thin and function unexpectedly.

The cunt-cosey schema "invaginates" (MacCormack, 2007, p. 807) without privileging or categorising an essentialised 'essence' or image of woman/female. MacCormack presents a descriptive model for the body as "fleshy, risky" (ibid., p. 800) to confront the dual function of language to describe and initiate terms of legibility in one's social constitution. "Being as a body is a formalisation of flesh into smaller forms which have function and signification" (ibid., pp. 800-801). MacCormack's text incorporates the vocabulary of 1970s French feminist theorists such as Hélène Cixous' concept of *ecriture feminine* [women's writing], (Cixous, 1976) and a deconstruction of masculine traditions of language. However, in comparison to my reference to Carson's *The Gender of Sound* (1995) in Chapter 3, and examples of ancient self-fashioning, I cite these theories to speculate on conditions of embodiment using an intertextual method of referencing. The queerness of my approach folds multiple registers together to engage and take pleasure in 'masculine' and 'feminine' mediums of language which are messily incorporated. I desire to engage what MacCormack terms "incommensurability" (2012, p. 127), yet as my research serves to address the yearning for new structures, it becomes fettered with contradiction.

In comparison to Al-Kassim's terms of the rant, which create processes that destabilise the singular address by way of contradiction, MacCormack proposes techniques of

"indeterminacy" (ibid., p. 809). I suggest her claims offer possibilities and interpretations of what the body, voice and movements can be, to create new ways of reading descriptive frameworks. As she writes, "the reified and repeated possible identity positions for women are no longer an either/or territory which we must decide to repudiate as phallocentric or occupy as post-feminist" (MacCormack, 2012, p. 123). My use of MacCormack applies a textual cunt made fleshy to ask what is at stake when words come to impose meaning on the body. Her schema of 'becomings cunt' burrows language into the reader with an endoscopic closeness.

MacCormack's theory signals the need for the polymorphous and complex. I have described the Flop methodology as a visceral flow of sensory input which, after MacCormack, rethinks generative powers of female embodiment and the feminine. My position therefore is not an investigation into the public address as an expression of selfhood, where the subject is always present and whirring. However, offshoots of alternative ways of thinking, reading and perceiving come from reassembling familiar patterns of verbal and nonverbal language into unfamiliar acts. I have suggested Finley's voice is 'false', yet the construction of her voice engages with sincerity and seriousness to indict the more insidious falseness of the world as we know it.

> Subjects which are emasculated are not wounded but instead wound the sanctity of the divine male white subject, in the same way that the insult 'cunt' wounds only that which defines itself emphatically not cunt.
> (MacCormack, 2007, p. 804)

In her descriptions of desire, language and time, MacCormack casts the body as an active agent which reconfigures experience to reveal fictional narratives of presumed presence. The generation of alternatives to essentialist notions – "the singular, the visible, the knowable" (ibid., p. 805) –restructures forms of expectation and success. I have discussed a method of reading which jolts and jars in my reference to Freeman's "*past*-ness" to put "necessary pressure on the present tense" (2000, p. 729). MacCormack states: "Re-iteration is the recounting of the already-been to maintain that which is valued in culture" (2007, p. 805) however by dislocating the centrality of the subject in the descriptive register, slow, non-linear, fluid, floppy, folding senses of time can affect memories and coerce new connections. Finley's voice is a plastic-instrument but I propose the recognisable themes she plays are connected to manifold lip-synching mouths.

> The morphology of the two lips is not an atrophied externally observable structure but a metamorphic infinitesimal plane. Mucus is the consistency of that plane. It is a viscosity that is animal, vegetal, celestial, belonging to worlds not exclusive to the human constituted by the phallic, but by the human's excesses and oppositions. (ibid., 2012, p.128)

Placing Torr and Finley side-by-side accentuates their implementation of gendered stereotypes, which upon quick glance may appear to commit to obvious paradigms of patriarchal logic and outmoded binaries. However, my use of Berlant, Al-Kassim and MacCormack strives to encourage the reader to pause and disentangle the conventions knotted in legacies of antifeminist masculinity which continue to constrain taxonomical structures of language and voice. As MacCormack writes, "my inability to describe the cunt beyond binaries while including both poles of each, the cunt offers the folding of binaries themselves to make them as indistinguishable as the form of the cunt." (2007, pp. 812-813).

The trace of these practices extends beyond gendered division and institutes material qualities of language as content which the body, voice and movements ground in 'reality'. I interpret Finley's voice as formed from mass-produced sensations of authenticity dictated by the style and artifice of "traditional paradigms of force and power" (ibid., p. 802). As a plastic-instrument, there is a tacky quality to Finley's voice which is tacky in a dual sense: as viscous and as a gaudy expression of the banal cliché that men in powerful positions regularly exploit and abuse while wielding their power. As MacCormack suggests, "re-iteration" (ibid., p. 805) secures the faithful reproduction of these forms in the body, voice and movements if committed with fidelity.

Summary

Finley combines lived experiences, her own personal accounts and figures and references from elsewhere, channelling them through her body and voice to disseminate her message. The effect separates and elevates Finley to an entitled position from which she speaks on behalf of others – her voice expanding from a public platform. Her resistant expression is a critique to power but may also represent it.

The "sensibility of failed seriousness" (Sontag, 2009, p. 287) which Finley articulates is camp, and I expand this proposition through my methodology of the Camp Rant discussed in Chapter 1 and suggest a distinction between the plastic quality of her voice as comparative to the mass produced banality of 'kitsch' (Greenberg, 1939). In this sense Finley's vocality as

'kitsch' engages with the rhetorical conventions of the "patriarchal public sphere" (Berlant, 1988, p. 240) as a violent mode of address which subverts the oversimplification of gendered experience. Her language and delivery contradict the authority adopted in her public address. In correspondence with Al-Kassim's 'rant', Finley's voice undoes the conventional foundation of an agency in language use which I explored in my reading of Butler. To subvert the paradigms of singular authority, her address activates sensory engagements and expands words beyond their familiar, defined meanings and associations. As a plastic-instrument, Finley's voice acknowledges shared common or political desires between speaker and addressee as relational and co-constitutive, yet divided and singular.

CHAPTER 5: Andrea Fraser *"a lost history of the men's movement that developed alongside the women's movement"*[77]

Introduction

My reading of Andrea Fraser's *Men Committed to Feminism, KPFK, 1972* (2012/2014) investigates the context of 'masculinity' and the public address, using the artist's performance of a 1972 radio broadcast. Fraser recites, from memory, her transcribed and edited 44-minute panel discussion between four men describing their "struggle" (Fraser, 2013, p. 181) to relate to feminism. Seated alone on a raised stage, Fraser's voice is amplified with a lapel microphone, a device which focuses attention on her delivery of the script. Over the course of the monologue, her stylised gestures, tonal changes in voice pitch and facial expressions aim to project four different male characters.

In this case study, a relation to the temporality of language considers how time creates shifting contextual interpretations to words which have already been spoken. I argue that Fraser's ambivalent personal stance within *Men on the Line* (2012/2014) strengthens, as opposed to undermines, her position in the context of feminist criticism. Her performance activates the withheld non-acting style I have discussed in relation to "performing non-performativity" (Halberstam, 1997, p. 259) in Chapter 3 and generates ambivalence as a constructive strategy. I will propose contradictory registers activated in the public address to challenge established orders of how to speak before a live audience.

Fraser repeats the men's words, which are enacted through her voice, body and movements, as a method of diligent re-writing. In turn, Fraser becomes the subject of her artistic production. By relaying words originally uttered in 1972, in the 2012/2014 context of her performance she is both the transmitter and mediator of words which are not her own. The 40-year space in time links figures across specific sites and experiences of embodied bias. In her delivery, Fraser's reiteration challenges the apprenticeship of masculinity, which I have referenced in Torr's work. I assert a gendered reading is encouraged which accentuates a sense of alienation toward the text and the role of verbal and nonverbal language in the production of her 'masculine' personae. Fraser describes engaging with notions of

[77] Fraser, 2018, p. 386

masculinity as a physical process. She uses observation and close listening as devices to produce a monologue-based performance involving different characters and voices.

> It's a fifty minute monologue I've created from a conversation between four men, whom I have spent an enormous amount of time with, taking them in. So I'm not only performing them trying to empathise with women, I'm performing my struggle to empathise with them in that process. I'm always me, and I'm not a man, and I'm not performing them, I'm performing a relationship to them, as they're performing a relationship to women and to each other.
> (Bad at Sports, 2012)

I claim the performance uses methods of recitation which I use to re-energise Quintilian's (circa AD 35–100) instructions for the delivery of a pre-written text to a live audience. His perspectives on power and gender were concerned extensively with the treatment of delivery to coach a presentation of masculine *fluency*. Quintilian's polemic 'A Good Man Speaking Well' (AD 95) foregrounded a notion of eloquence bonded by gender to construct men worthy of occupying esteemed public platforms of address. The 'Good Men Speaking Well' imitated their teacher as a master whose voice and gestural guidance crafted them into "the perfect citizen orator" (Quintilian, 1987, p. 6). Expression was laboured by rigorous schooling which demanded diligent commitment to conventions and styles of articulation which continue to inform theatrical and melodramatic techniques.[78]

I have suggested that strictly defined boundaries of selfhood and the fetishisation of the live speaking-body establish binary divisions which are revealed in the context of public address. Taking this into consideration, immediate physicality can produce supplementary meaning which enhances a text by revealing what words alone cannot express. Donna Haraway argues the procedural writing of lab reports presuppose a narrative of invisibility and neutral objectivity, which become falsely codified as "transcendental truth" (Haraway & Randolph, 1997, p. 23). Building on my interpretation of Butler's critique of agency in

[78] The French dramatist François Delsarte (1811–1871) composed a System of Expression, or Delsarte System (Stebbins, G. *The Delsarte System of Expression* (1985). New York: E. S. Warner), as a homogenised and reproducible naturalistic acting style. Derived from an ambition to capture, with precision, the vocal and physical manifestations of emotions, his performance techniques trained the actor's body to reproduce the results on cue. "Among the ancients Quintilian was perhaps the most precise about gesture. Quintilian includes gesture among his lessons and tried to give a catalogue of movements and set of models" (Clarke, 1982, p. 24) Delsarte's *System of Expression* illustrates movements adapted from chapter 11.3 of Quintilian's *Institutes of Oratory* as a continuation of his pedagogy within theatrical methods. The links between the emotional appeal and delivery are concerned not only with content but *how* content is delivered as an art form. Now regarded as typical of 'ham' acting and crude archetypal gestures, Delsarte's method illuminates changing conventions for theatrical naturalism as linked to the public address.

language in Chapter 2, I use Haraway's figure of the 'modest witness' (1997) to explore a style of writing which engenders an institutionalised register to communicate knowledge. Developing my investigation into accountable and situated practices of analysis, Haraway is applied to explore the "virtue of modesty" (ibid., p. 23) as a performance in language which bolsters my examination of masculine self-fashioning, drag and nondramatic styles of address.

Shifting temporal contexts

Emi Fontana commissioned Fraser's performance *Men on the Line* (2012) to celebrate the Los Angeles-based Women's Building. Fraser's piece was included along with site-specific artworks by Vaginal Cream Davis and a collaboration between Mike Kelley and Michael Smith as part of Pacific Standard Time: Art in L. A. 1945–1980 Performance and Public Art Festival. Fraser describes Fontana's commission as motivated by a contemporary reprisal of 1970s feminist discourse;

> She wanted to consider the history and legacy of the Woman's Building from the standpoint not only of feminism but also queer politics and practice, and contemporary thinking about gender, so she invited a female artist, a male artist, and a trans artist: me, Mike Kelley, and Vaginal Davis.
> (Fraser, 2018, p. 389)

Fraser's performance queries the Women's Building approach to affinity politics and debated assumptions of who and what can be qualified as 'woman'. Emi Fontana's choice to commission Fraser with Kelley/Smith and Vaginal Cream Davis reflects the contemporary necessity to incorporate diverse interpretative registers of feminism. The inclusion of African American, trans, non-binary, cismale and intersectional perspectives confronts the dominant prevalence of white, middle class, cisfemale voices. However, Fraser's central position on the stage and her choice to select a text from 1972[79] pinpoints a moment in feminist discourse which suggests an ambiguous relation to the artist's "fidelity" (Quintilian, 1969, p. 25) to the

[79] "One of the most radical aspects of the feminist art movement in Southern California, in my opinion, was the shift from individual practice to collective practice on the level of artworks as well as on the level of a movement and on the level of organisational structures. The Woman's Building was not just a place where a lot of amazing artists did amazing works as individuals: the core of it was the Feminist Studio Workshop, which developed the approaches of the feminist art programs created by Judy Chicago at Cal State Fresno in 1970 and, with Miriam Schapiro and Sheila de Bretteville and others, at CalArts in the early seventies" (Fraser, 2018, p. 389).

original transcript. I use Quintilian's terminology of fidelity to the text to suggest a reprisal of language which relates to a canon of exclusive white feminist theory. Fraser references a conversation between Judy Chicago and Isabel Welsh in the performance, which is true to the original recording. Yet its continued placement serves to expose Fraser's own attempts and failures to grapple with notions of gender and performativity. While she claims her justifications of performing the men are based on moving into a "queer context of thinking" (Fraser, 2012), the audience is invited to observe the threshold of the artist's boundaries and confront her own relational position to these men as split off and other. Fraser describes the work being about "a relationship" that develops in the process of "researching, of transcribing, of editing, of memorising, of internalising, and of embodying" (Fraser, 2018, pp. 392–393). However, in my view, the work mobilises an awareness to language and performativity which unravels the boundaries Fraser recapitulates in her address. To be clear, interacting with feminist figures whose work can be historically valuable does not mean tacitly accepting every view that figure has ever had.

> My mother got involved in the women's movement in the early 1970s, or even the late '60s, and came out as a lesbian in 1972; my parents separated. So those men are my father—those men who were struggling with their partners becoming feminists and struggling with how that redefined not only their relationship to women but also their relationship to themselves and to masculinity. And that struggle not being simply one that exists within men or women. That's a struggle that I also internalised. (Bad at Sports, 2012)

There is a common thread between Torr's methods of observation and how Fraser describes spending "an enormous amount of time" (ibid.) with the men, which invites a divide on the basis of gendered identity. The men's voices become a means for the artist to construct four male personae and enact her staged presentation of speech. In the context of her performance, authority comes from a presented naturalism and first-hand account of lived experience. In relation to my discussion of Torr and Finley's methods, Fraser's performance questions the reproduction of language, which is taken on, internalised and repeated. My reference to the 'logic of the cover song' (Halberstam, 2007) in Chapter 3 and 'intimate public' (Berlant, 2008) in Chapter 4 discussed linguistic framing and mass-identification in relation to state, institutional and heterosexist regimes. The troubling aspect of Fraser's

performance is the ease with which she "leans in" (Sandberg, 2013)[80] to the white, middle class, modest voices of men. This serves to accentuate a lack of inclusivity from sex-segregated activism and women-only spaces during second-wave feminism in West Coast America, and causes these gaps in equality to become shored up in her performance.

Butler's "implicated in notions of *sovereign* power" (Butler, 1997, p. 32) and Al-Kassim's 'rant' (2010) are cited to consider how power becomes an operation of language transferred between voices and bodies. The men Fraser recites deliberate on how to counteract the privileges afforded by their whiteness, class and gender in order to incorporate themselves in the cause of feminist politics. The artist's techniques accentuate the dedicated repetition of words someone else has said. She describes her attempts to consciously preserve verbal missteps "verbatim, including every 'ah,' and then memorizing it through the audio" (Fraser, 2012). My critique of linguistic positions in modes of expression strives to interrupt the smooth repetition of speech and conduct conflated as violent actions in relation to credibility. I suggest Fraser's work alienates language use but does not make it "strange" (Al-Kassim, 2010, p. 7) due to her reliance on the reversal of monolithic gender roles.

Compared to the Camp Rant, Fraser's performance chips away at but does not "splinter" (Al-Kassim, 2010, p. 7) the singularity of the address as an act of sovereign power. There is a reinvigoration of language spoken from another, seemingly embodied perspective. Fraser, as a wealthy-well-educated-white-feminist-American describes her troubles relating to the feminist discourse of 1972 and suggests a common experience of alienation with the men in her performance. The artwork creates an ambiguous notion of physical assimilation as shared embodied experience determined by a conflation of sex, gender and self-expression. While her work was performed in 2012/2014, these concepts remain pertinent in a contemporary context, which is evidenced by a video documentation of the performance at a solo show at The Hammer Museum, Los Angeles, 18 May–15 September 2019. Yet the lack of a fixed point of view in the work creates an issue of agency which differs from my discussion of contradiction and undoing in the Camp Rant.

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[80] Sandberg's own telling of her leadership trajectory and ambitions to get the same rights as men was widely criticised for failing to acknowledge intersectional power relations. As bell hooks writes, "Sandberg's definition of feminism begins and ends with the notion that it's all about gender equality within the existing social system. From this perspective, the structures of imperialist white supremacist capitalist patriarchy need not be challenged. And she makes it seem that privileged white men will eagerly choose to extend the benefits of corporate capitalism to white women who have the courage to 'lean in'." *Dig Deep: Beyond Lean In*. The Feminist Wire, 28 October 2013. See: https://thefeministwire.com [Accessed 22 January 2020].

An essay by Ikechukwu Onyewuenyi, who acted as curatorial assistant to the Hammer Museum show, asks "how might we adopt queer critiques of gender, even within and despite the shades of essentiali[s]ed thinking that fan ideas that all masculinity is toxic and patriarchal?" (The Hammer Museum, 2019). Fraser's voice and body bring an impression of the men's figures into presence and accentuate the conceit of masculinity as role and central reference point. She subverts the sovereignty of the speaking-body by flitting between four voices in a format akin to a publicly aired men's consciousness raising session. The work resonates with active debates about Men's Rights Movements which Onyewuenyi links to examples of men's groups in West Coast America during 1970s.[81] How have these politics of difference mutated and become more exasperated in modern 'men's movements' led by Jordan Peterson[82] or white feminist groups explored by Cassie Jaye[83], for example?[84] Fraser's performance does not address these questions but does invite the viewer to formulate their own reflections without exhorting a generalised catch-all summary of 'patriarchy.'

Onyewuenyi describes Fraser's "bodily grammar" which "destabilises mimesis as truth copied from the dominant male culture" (The Hammer Museum, 2019). By putting herself in a process of producing and reproducing[85] the men's voices, the artist participates in the operation of language as a mode of power that she seeks to critique. Fraser's choice to perform the men challenges questions of who can re-speak the words of another. Does her whiteness and privileged access to both education and a platform to speak from bring Fraser into an "alignment" (MacCormack, 2007, p.804) with the men?[86] The constrained gestures

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[81] *Men's Lib Almost Underground, but a Growing Movement*, by Lisa Hammel, 9 August 1972 or *Why can't a man be more like a woman?* By Larry McMurtry, 5 January 1975, are examples of think pieces similar in tone to the men's discourse in Fraser's performance.

[82] "Mr. Peterson, 55, a University of Toronto psychology professor turned YouTube philosopher turned mystical father figure, has emerged as an influential thought leader. The messages he delivers range from hoary self-help empowerment talk (clean your room, stand up straight) to the more retrograde and political (a society run as a patriarchy makes sense and stems mostly from men's competence; the notion of white privilege is a farce). He is the stately looking, pedigreed voice for a group of culture warriors who are working diligently to undermine mainstream and liberal efforts to promote equality." See *Jordan Peterson, Custodian of the Patriarchy,* The New York Times, Nellie Bowles, 18 May, 2018.

[83] *The Red Pill* is a 2016 documentary from Cassie Jaye which follows the "men's rights movement". The film shifts from Jaye's investigation of what she initially believed to be a hate movement to more sympathetic coverage of the movement. See http://theredpillmovie.com/ [Accessed 8 January 2020].

[84] Nona Willis Aronowitz has written extensively online about the changes in Men's Rights Groups from the 1970's to present day contexts.

[85] "…if you want to transform relations, including relations of power or domination, the only chance you have is to intervene in those relations in their enactment, as they are produced and reproduced. The tricky part is that this almost always also means that you yourself participate in them, however ambivalently or self-consciously" (Fraser, 2018, p. 262).

[86] "Although women are never truly capable of being male, the more they successfully align themselves along masculinist majoritarian trajectories, the better they are able to reap a (diluted) version of male privilidge" (MacCormack, 2007, p.804). In interpret MacCormack's assertion here to serve as a critique to principals advocated by Sheryl Sandberg or Cassie Jaye for example as opposed to a transphobic taxonomy of gender.

lend an appearance of attentive listening, and the starched white shirt collar and cuffs crisply stage the professionalism of her pose[87] of the liberal elite gentleman.

> One [of the radio hosts] was Everett Frost, who was married to Faith Wilding, and was the director of cultural programs at KPFK. Another was Jeremy Shapiro, who studied in Frankfurt with Adorno and Marcuse and was teaching at CalArts at the time; he had just written a text called "Men's Liberation." I couldn't find any information about the other two men, although one was a psychologist who was on the board of the National Organisation for Women and some more mainstream feminist organisations at that time, working with men's and women's groups. (Bat at Sports, 2012).

The men Fraser re-enacts are well educated, affiliated with the arts, culture and politics. They see themselves as distinct from "the movers, or those who really embody the system itself" (Fraser 2013, p.182). These men profoundly oppose the "apex of the pyramid" (ibid.) and seek to be *good men*. They share similar job-roles to Fraser (who became UCLA's Chair of Art in January 2018) and yet the 40-year gap in time confronts the presence of the men's speech and pushes and pulls against the centrality of Fraser as an active conduit. Isolated on stage and therefore the primary focus, Fraser's ability to relay the transcribed monologue is of principal importance. Her descriptions of the laborious process of memorising "to achieve a kind of extreme naturalisation in the language" (Fraser, 2018, p. 392), emphasise the diligence required and commitment to her faithful reproduction, which is confronted by the non-naturalistic act of one person speaking as four.

This "self-contained" approach makes Fraser's use of language "inseparable from a mode of delivery and affect" (ibid.), an idea which I will develop in my discussion of Quintilian. Fraser suggests the method creates a more empathetic strategy which tests notions of gender. As Fraser memorises, recites and re-contextualises the men's words, she *artfully* regurgitates the past voices of four men with her voice, body and movements. The performance places an emphasis on memory, both personal and collective experiences and the durational scale of her address. The stamina of retaining language, becoming a "vessel" (Quintilian, 1987, p. 24) and keeping contents well-sealed is challenged in her performance. I propose Fraser's performance withdraws from a clear position to shift attention toward a

[87] "The clothes Fraser first wore for the Pacific Standard Time premiere of *Men on the Line* were pulled from her wardrobe. Fraser noted that she didn't explicitly purchase masculine clothes to produce her "drag lite" appearance. This outfit ultimately became a uniform" (The Hammer Museum, 2019).

more generalised observation of power. I have described this as a deliberate strategy which raises questions about *who* can speak and be listened to for over 40 minutes without interruption.

Ambiguity as method

Gregg Bordowitz describes how Fraser's work critiques "the condensation of multiple voices" (Bordowitz, 2013, p. 229) which I have discussed in relation to a pursuit of aesthetic singularity as a mode of self-sovereignty. Bordowitz's cites Fraser's essay *Why Does George Sandback's Work Make Me Cry?* to contextualise a stake for vulnerability as "violence against what we are and what we also love, violence of reparation" (Fraser, 2005, cited in Bordowitz, 2013, p. 223). My discussion of breaking attachments to activate new bonds risks describing active and passive positions which become a quality of one's own repression. In my reading of Berlant in Chapter 4 I question my commitment to the conventions of the public address which I am critiquing. I assert that alternative discursive conditions can be created by blurring the categorical language of wholeness, often attributed to the sovereign quest for the untrammelled authenticity of speaking in front of a live audience. The Flop and Camp Rant methodologies are strategies which deconstruct a fictional notion of embodied essence. As I have claimed, the invitation of jeopardy in the public address forces me to confront the structuring traces in all that calls itself ordinary. What is at stake in my performance, and the research here, is a question of how to explore ways of speaking that can bring about change, and with registers of expression which produce offshoots of meaning and formulations of thought.

Bordowitz's description of Fraser's methods as "self-abnegation" (Bordowitz, 2013, p. 220) identifies a strategy that owes its development to theatrical traditions of alienation which can be linked to Brecht or Hans-Thies Lehmann's theories in *Postdramatic Theatre* (Routledge, 2006). I have suggested Fraser's performance knowingly tests the divide between scripted dialogue and self-actualisation. The theatrical elements of delivery reveal temporary constructions which are "conceived less around the idea of performing different characters than the idea of performing fields" (Fraser, 2018, p. 393). By composing spaces which contain different voices, she performs internalised systems of value and classification. However, the artist incorporates an element of risk which speculates on the presence of shame in the loss of self-control (ibid., p. 398). Toward the end of *Men on the Line* Fraser

starts to weep (which she does in many of her performances), and suggests we should all cry more often, especially in public. In spite of Bordowitz's masochistic rubric, I assert that the way Fraser "turns as the target of her own aggressions" (Bordowitz, 2013, p. 220) generates questions of palatability which go beyond embarrassment. For me, Fraser's suggestion asks: what is at stake in the value of sincerity? And how do we come to read and value 'sincerity' in language, the voice, the body and its movements. In my analysis of Halberstam in Chapter 3, I outlined their claims for sincerity as an implicit mode of queer performativity (1998, 2007) and I use this notion to explore Finley's voice as a plastic-instrument in Chapter 4. I will go on to develop the role of gesture and systems of expression as constructions which codify assumptions of naturalism and expectations of performativity. Through a reading of Quintilian's methods I will loop back once again to AD 2 modes of oratory, self-fashioned masculinity and language use. I argue that an awareness of the ancient orators' highly gendered and class-based perspective can help develop critical consciousness that challenges an understanding of how 'powerful' delivery is interpreted.

Quintilian: *A Good Man Speaking Well*

> We are to form the perfect orator, who cannot exist unless he is above all a good man. (Quintilian, 1987, p. 6).

Born circa AD 35 in Spain, Quintilian travelled to Rome for his advanced education at 16, where he remained and went on to teach and practice law. James J. Murphy states Quintilian's "emphasis upon moral principle as a factor in education" (1987, p. xv) cultivated an eminent public position which led him to being put in charge of the first public school of Rome. Quintilian's method of teaching was introduced at a time when schools had become an instrument of public policy and official professorships were established and paid for by the State (ibid., p. xi).

Quintilian defines oratory itself as "*vir bonus dicendi peritus*" [the good man speaking well] (1987, p. xviii). Training in eloquence, linked with wisdom, good moral character and education, was a means of creating an intelligent and responsible ruling class (Kennedy & Quintilian, 1969, p. 14). For Quintilian, morality and speech were closely interlinked. He sought to "regulate the studies of the orator from his infancy" (Quintilian, 1987, p. 5), a practice continued throughout life as a self-directed pursuit of perfection. The discipline of

his study emphasised the public and social role of speaking, which relates to descriptions of "masculine self-censorship" (Carson, 1995, p. 130) and virtue sustained by a socially constructed convention and the presentation of authority.

Undertaken with a "skilful teacher, persevering study, and a great and continued exercise in writing, reading and speaking" (Quintilian, 1987, p. 27), oratory is a laboured artform which treats "language as an object of care" (ibid., p. 17). I contend Fraser's diligent methods of performance share parallels with Quintilian's teaching of paraphrasing and imitation of speech which comes from writing.

The correlation between the voice, the art of speaking and the model "citizen-orator" (ibid., p.21) are made by Quintilian's systematic coaching of speech. Imitation by the student within a hierarchical structure was a core pedagogy, and emulation was encouraged as a mark of respect. The twelve books of the *Institutes of Oratory* chronologically link the biological development of the student with his oratorical creation. In this text, the organic development of vocality and gestures is intrinsically connected to language.

Quintilian and Fraser both engage in expanded spatial temporalities of the body. Each use methods of reiteration to pull figures from the past into the present tense of the live address. Spanning gaps in time draws together historical contexts to examine the delivery of voice and gestures which demonstrate the embodied relation between written text and physical immediacy. The control over language and the body in Quintilian and Fraser's comparative methods are a contradictory non-acting style which relates to my discussion of performativity, self-fashioned masculinity and drag kings. "If there is any art used by speakers," writes Quintilian "the first object of it should be that it may not appear to be art" (1987, p. 81).

In Chapter 3, I investigated how the paradoxical relation between artifice and a falsely described 'innate naturalism' functions in a presentation of authority. Torr's methods of invisibility and Halberstam's description of the "neurotic fear about exposing the theatricality of masculinity" (1998, p. 236) are linked by stylised understatement. As I have suggested, in Gleason's description of rhetorical methods, an anxiety of artifice introduces a tension between authority and authenticity in the sovereignty of the speaking-body. Gleason's account of ancient Graeco-Rome suggests that, under this rubric, effeminacy was damaging to a construction of self-resolve as the quintessential essence of 'manness'. Nevertheless, manliness in this context is an image of self-contradiction, constructed by phony claims which dictate the status of naturalism and presence.

‘Fidelity’ to the text

> The chief symptom of ability in children is memory, of which the excellence is twofold: to receive with ease and retain with fidelity. The next symptom is imitation; for that is an indication of a teachable disposition.
> (Quintilian, 1969, p. 25)

The relation between public address and the much-discussed elements of persuasion and influence will not be my focus. Instead, I wish to consider how Quintilian’s methods engage with the sensory agency of language, voice and gestures. The live voice of address has “greater power to form men’s minds when the splendour of speech gives a glow to the beauty of the subject” (Quintilian, 1969, p. 25). His propounding of the powers of the voice, gained through extensive training and commitment to standards of correct pronunciation, conditioned his pupils to become instruments of his idealised public address.

I will draw from Books I, II and X in the *Institutes of Oratory* to give an impression of the texts’ emphasis on the importance of the sensory qualities of sound and listening in learning. Quintilian guided boys as they become ‘men’ who were educated under his procedural and instructional language. Close listening and the affective dimension of the voice can also be used as methods for the Camp Rant. As I previously maintained, the *Good Man Speaking Well* can *flop* to disentangle habits in the body which have been learnt by forgotten memories of repeating language.

Quintilian’s systematic methods are foundations which privilege the sound of the voice. The exposure to early sounds is treated as fundamental: every experience is a precedent for the formation of character and has lasting effects. Sounds are gradually poured into the body as an empty “vessel” (1987, p. 24) and *bad* sounds threaten to pollute habits of pronunciation and virtue. Comparative to my discussion of Finley’s voice as a plastic-instrument and ‘bad’ vocal properties, Quintilian traces links between sound and the physical immediacy of the body. Taking this into consideration, ancient Graeco-Roman culture attached qualities of vice and virtue to not only the voice but also the physical characteristics of ‘power’ as linked to perfection in manliness and legitimated differences from those regarded as weak. I apply this

theory to suggest the idea that controlling who could speak was necessary for maintaining the preservation of norms which engender the conventions of the address.

The emphasis on the relational aspects of sound in Quintilian's hegemonic description suggests a "tradition in which rhetoric is not a technology of manipulation but, rather, an exploration of reasonable intersubjective communication in society" (Barton, 1994, p. 18). As I have discussed in relation to Butler, the constitution of the subject in language and the social constitution are closely linked. Quintilian's teachings chronicle and document how to act and use language as a representation of power which is conflated with an idealised performance of being a man. "Those very habits, which are of a more objectionable nature, adhere with the greater tenacity" (Quintilian in 1987, p. 12). Quintilian's cautionary over exemplification of the voice relies on what he deems appropriate, both from a moral and aesthetic position. He had an ideal sound in mind and his teaching trained echoes of his ideal voice in reverberations. Education was a system with infallible rules: "if anyone shall refuse to observe them, the fault will lie, not in the method, but in the man" (ibid., p. 11).

Quintilian's methods are rigorous and overarching, what was spoken 'incorrectly' was immediately rectified to avoid "faults of pronunciation, which are viciously adapted to foreign sounds, and also of language" (ibid., p. 13). The persistent correction of spoken language in a person's early years maintained a highly constructed vernacular and academic purity of speech. The pupil as a "vessel" (ibid, p.24) held and preserved the values of his academic discipline. I propose that his methods can also be studied to be appropriated, not as an inversion of his logic, but to examine who was excluded from conventions, to create new configurations of the subject made in language.

In my analysis throughout this thesis, I argue that the temporality of language can adapt and engage non-linear interruptions and jumps across time. Figures are recalled, and associations to a text spoken by someone may alter how we observe and come to understand language as a physical process which is enmeshed in associations. As I have already asked: is the rehearsal of speech a privileged site for the reproduction of power? Following my reading of Torr, Finley and Fraser, my answer question is yes. However, an understanding of how 'power' is defined can shift notions of agency in language. By breaking down the components of speech and gesture, one can examine an immediate physicality of the body unfettered by restrictive impressions of how to conduct authority. In the process, learnt

behaviours are dismantled and instead, one remembers and become sharpened to the material violence and oppression of individuals by discourses. We must undermine the structures demanded by conformity to a biased and fickle ruling system as well as its function in speaking, writing and reading.

Procedural instruction

There is a linear progression in the training methods of the *Institutes of Oratory*: students begin with letters, then move on to sentences and finally whole poems and speeches. "This advancement, extended through each year, is a profit on the whole; and whatever gained in infancy in an acquisition to youth" (Quintilian, 1987, p.14).

The "vessels" (ibid., p.24) are gradually filled, beginning with the sounds of letters before their written forms are learnt, stressing how "many faults of pronunciation, unless they are removed in the years of youth, are fixed by incorrigible ill habit for the rest of life" (ibid., p.18).

Quintilian emphasises the "source of pleasure" in language and learning, suggesting the materiality of the voice brings language to senses of touch, and stirs the hand to writing (ibid., p.17). Once acquainted with syllables, the pupils read aloud until fluidity was achieved, as though an innate characteristic. By copying whole words by hand in increasing degrees of complexity, the formations grew instinctive. Quintilian's methods join the voice, body and language together as words appears visually through methods of writing.

Comparative to Fraser's own remarks on the physical process of her transcripts – which she enacts, takes into her body and voice, and communicates as a staged presentation of speech – the practice of *doing* emphasises how text is incorporated through her physical re-inscription[88]. In order to make the content function differently, the material performativity of the Flop augments the sensory line-by-line transcription.

> Those therefore who listen, as well as he who speaks, ought to watch the countenance of the master, for they will thus discern what is to be approved and is to be condemned. Thus, power will be gained from composition, and judgement from being heard.
> (Quintilian, 1987, p. 93)

[88] Or 'rein-scription' as a reified process of writing which is inscribed on the voice, the body and movements.

The creation of a *style* and 'perfected' eloquence was formed in writing and reading as a collectively constituted oral expression overseen by the teacher as a master conductor of sounds. In Book I Chapter V of *Institutes of Oratory* which describes pronunciation and introduces categorisations of 'good' and 'bad' sounds. "Barbarisms" contaminate "natural disposition" (ibid., p. 37) and the voice in both the formation of the words and their material tonalities. Like Finley's voice as a pollutant, the *Institutes of Oratory,* and the rhetorical tradition it reflects, privilege a self-consciously masculine ethos clearly distinguished from the identity and the communicative practices of women and – categorically – marginalised men. The embedded racial, class and gendered bias forges direct comparison between the delivery of voice and gesture as 'countenance' of masculinity as practiced for public spheres of power. The role of listening is accentuated, as a "judgement from being heard" (ibid., p. 93).

I propose a reinterpretation of methods of close listening which orientate the focus away from techniques of correction and toward reflexive attention. To listen with an open ear which listens to learn and takes pleasure in how the materiality of the voice can supplement written language and expand the sensory quality of words. The control needed by the speaker was inextricably linked to notions of 'eloquence' which were fostered and conditioned in the classroom. The mouth becomes an instrument of labour, focussing on clarity of expression produced by the diction of words.

> For as narrow-necked vessels reject a great quantity of the liquid that is poured into them, but are filled with that which flows or is poured into them by degrees … It is of advantage, therefore, for a boy to have schoolfellows whom he first may imitate, and afterward try to surpass. Thus will he gradually conceive hope of higher excellence. (Quintilian, 1987, p. 24)

Quintilian's description of the aspects of peer learning prescribes imitation and competitive learning environments held within group dynamics to improve eloquence. I propose his methods are enacted in Torr's workshops, but her practices dynamically challenge false narratives of masculine 'purity' to explore the performativity of gender. The concepts of voice production and authority also relates to my discussion of Finley, whose methods alter a relation to the familiarity and associations of authority attached to certain types of voice.

"The art of delivery"[89]

The formulae of committed practice runs through Quintilian's methods. Repetition and reiteration are practiced until words are naturalised and acquire a sense of self-expression. The rigour of dedication requires both a sense of gratification in achievement, and belief in the cause. The relationship between students and the teacher forms lasting collegiate bonds, which potentially continue beyond school years to maintain a reliable continuity. Quintilian's teaching had strategic aims: modes of expression and speaking styles upheld a "regularity of structure" which found merit in "purity" and "manliness" (ibid., p. 67).

In the final stages of the rhetorical training, Quintilian reinforces his account of the sensory qualities of the live voice. His teaching encouraged pupils to study music and train their ears to become sensitive to the affective qualities of their delivery. The comparison between the body in live public address and the effective movements of feeling created by music, produced textured speech sounds with an inexpressible quality which was said to seduce the listener. For Quintilian, the emotional appeal of the voice relies on a "graceful and becoming motion of the body" (ibid., p. 76). However, the performance must retain a sense of supposed ad hoc spontaneity, constructed in opposition to the theatricality of "effeminate character, languishing with lascivious notes" which "destroys whatever manliness was left among us" (ibid., p. 77). In accordance with my descriptions, Quintilian states his weariness with theatrical connotations which disturb an image of singular and consistent masculinity.

> Some time is also to be devoted to the actor, but only as far as the future orator requires the art of delivery. I do not wish the boy whom I educate for this pursuit, either to be broken to the shrillness of a woman's voice, or to repeat the tremulous tones of an old man's.
> (Quintilian, 1987, p. 81)

The methods of repetition which seek to hide the laboured processes of education construct an image of an entitled authority that can speak with eloquence. The elite man is presented as the ideal which reinforces his entitlement to speak, providing Quintilian's rules are followed. "[T]he orator should adopt a bold and manly action of body" (ibid., p. 84), with "inappropriate expressions" listed as "obscure, timid, low, mean, affected, or effeminate" (ibid., p.108). What if the discouraged expressions were incorporated as multiple speaking

[89] Quintilian, 1987, p. 81

positions? The idealised notions of speech as "smooth and polished, yet manly and vigorous" (ibid., p. 108) are a convention which serves to state the speaker's anxieties to remain attuned to the societally dominant status quo.

Roman beliefs about social power, gender practice, and the relationship between them suggests 'a good man speaking well' is inevitably a man who dominates Roman society. Quintilian's perspective on gender and rhetoric shapes his chapter on delivery. For his privileged male students of oratory, he establishes an idealised male body to define unambiguous boundaries between the manly delivery and the unfavourable practices of the marginalised of Roman society. As I have discussed, his chapter 11.3 is an intensely detailed account of verbal and nonverbal instructive language. The tone is held at an eroticised objective distance in a style which is reminiscent of Adrian Rifkin's series of performance-lectures at Iniva (Rifkin, 2012). Similarly, his essay *Collecting Men or My Next Duchess* "considers the fatal consequences of the gaze" (2001, p. 313), where the observation of the human figure takes on camp fascinations with particular body parts as a desiring process. Quintilian's chapter informed my approach to devising the writing method for my prose text *A Good Man Speaking Well,* which I will discuss further in the Conclusion. Quintilian's overwrought descriptions create a trippy dislocation of the body, and his writing zooms in with uncomfortable focus, making it harder to imagine the entire image as words continue to pile in stacked sentences.

> You can pull the toga away from the throat and the upper chest with the left hand, for everything is now hotting up. And just as the voice becomes more vehement and varied in tone, so the clothing goes into battle mode as it were. Of course wrapping your left hand in your toga and tying it round you is almost insane, and throwing back the fold from its bottom on the right shoulder is foppish and effeminate, and indeed there are yet worse things to come than these; but why should we not tuck the looser part of the fold under the left arm? This is a keen readiness for actions, not ill adept to the heat and excitement.
> (Russell, 2002, p. 161)

Quintilian's voice is highly animated and long detailed passages relish the excitement of live delivery in a fetishised celebration of man's voice and body. I will expand on the trope of idealised masculinity through Donna Haraway's figure of the "modest witness" (Haraway & Randolph, 1997, p.22). Haraway's figure of "gentlemanly truth telling" (ibid.) can be used to advance a perspective of Quintilian's methods as transgressive. Through a critique of

masculine "invisibility", I use Haraway's 'modest witness' figure to consider tropes and narratives which unspool the assumed generality of white, cismasculinity as a supposedly universal norm in order to contest accepted power norms. Haraway's discussion of the "virtue of modesty" (ibid., p. 23) creates a condition to engage questions of vocal and material performativity as indicative of anthropocentrism. In the Conclusion I will relate these claims to my discussion of MacCormack and theoretical devices which use the senses to make the self *less* in order to make room for other relations between objects.

The "modest witness"[90]

> In Greek, *trópos* is a turn or a swerve; tropes mark the nonliteral quality of being and of language.
> (Haraway & Randolph, 1997, p. 135)

Donna Haraway's "modest witness"[91] (ibid., p. 26) is a trope used to consider figures who come to speak and represent practices of truth-telling. Fraser's performance and Quintilian's methods for the teaching of writing and speaking question forms of knowledge production. As I have suggested through my analysis of Finley, methods of writing and performance create temporal and spatial distances to open different and multiple registers in language which challenge the singular authority of the speaker's address. A process of reconfiguration takes place as the physical immediacy of the body's inflections, posture, verbal missteps, pronunciations and lags in memory commingle as a visceral reiteration of words already spoken. In contrast to received notions of how to enact effective presence, this process activates an agency of the senses without claiming qualifications of experience based on essentialised categories.

Haraway's description of the figure suggests a methodology which engages with writing and performance and emphasises what occurs in the space *between* bodies. There is pressure on immediacy which exceeds one's own historical moment to accentuate a deferral, or space *between* as latent and contingent. I will consider how Haraway's theory of "displacement" (1997, p. 11) relates to language, the body and voice. Haraway argues the

[90] Haraway & Randolph, 1997, p. 22
[91] "I take the term modest witness from the important book by Steven Shapin and Simon Schaffer (1985), *Leviathan and the Air-Pump: Hobbes, Boyle, and the Experimental Life*" (Shapin, S. and Schaffer, S. 2011, p. 23). I will remain with Haraway's interpretation of the "modest witness" for the purposes of my study which reflects a specific feminist context. Haraway's critique discusses how Shapin and Schaffer take the masculine gender for granted without much comment (1997, p. 26). The "refiguration" is a significant method of reiteration which incorporates how another figure can say the same words and produce different meaning.

procedural writing of lab reports presuppose a false invisibility and neutral objectivity, which become codified as 'truthful' representations of rationality. In my discussion of sincerity, I have questioned how writing and performance create representations of reality which are given value through an interpretation of authenticity. Haraway's concept of the witness contrasts with my discussion of Anita Hill's treatment in Chapter 2, or Finley's voice in Chapter 4, through an omnipotent lack of presence which is hidden by text to remain "unclear" (Butler, 1997, p. 152).

> The modest witness is a figure in the stories of science studies as well as of science. S/he is about telling the truth, giving reliable testimony, guaranteeing important things, providing good enough grounding.
> (Haraway & Randolph, 1997, p. 22)

I will discuss Haraway's critique of the literary device of the written report and her suggestion that "the man – the witness whose accounts mirror reality – must be invisible, that is, an inhabitant of the potent 'unmarked category,' which is constructed by the extraordinary conventions of self-invisibility" (ibid., p. 26). In her analysis, Haraway describes Robert Boyle's pneumatic experiments in the 1660s. These experiments used an air-pump device, which controlled the conditions by creating a vacuum in a sealed glass vessel which helped develop the scientific method, the aim of which was to pursue "matters of fact" (Shapin & Schaffer, 2011, p. 70). As Shapin and Shaffer argue:

> To identify the role of human agency in the making of an object of knowledge is to identify the possibility of it being otherwise. To shift the agency onto natural reality is to stipulate the grounds for universal and irrevocable assent.
> (ibid., p. 71)

The invention of Boyle's air-pump created conditions for scientific experiments in which they could be performed in controlled, isolated settings. Sealed off from the contamination by extraneous factors, the contents of a vessel would be quarantined and measured with precision. The experiments which occurred in the vacuum were witnessed and recorded by human eyes and hands, with a mode of transcription which desired to "hold a mirror up to reality" (ibid., p. 70).

The air pump vacuum of early scientific experiments suggested a neutral state in which things in themselves could appear without bias, removed from external signifying or contextual information. Haraway's description of "gentle-manly truth telling" (Haraway &

Randolph, 1997, p. 24) in her analysis of Boyle's air pump explores how the ways in which it aspired to hide the body in the process of recording present an authority of distant objectivity. She writes "[t]his self invisibility is the specifically modern, European, masculine, scientific form of virtue of modesty" (ibid., p. 23).

The procedural writing of lab reports, which presuppose a false invisibility and neutrality, become a style of rationality expressed in language. Haraway stipulates this mode of authority relies on self-invisibility as a quality of 'quality-less-ness' (ibid.). Boyle's air pump "worked to achieve the appearance of matters of fact as *given* items" (ibid., p. 25). By removing the presence of the body from the evidence of knowledge, the air-pump was presented as an "*objectifying resource*" (ibid.). I apply Haraway's critique of writing-out-the-body to my description of ancient and contemporary methods of coaching the voice and gesture to suggest the legacy of conventions which correspond to a contradictory style of non-performance as queer.

I propose the written report engenders a mode of writing, which activates how the figure is produced by and produces language. I apply Haraway's critique to "queer the modest witness" as an "authorised ventriloquist" (ibid., p. 24) in line with my queer feminist reading of self-fashioned masculinity and the inevitable bias produced in reiteration as a method.

> I would like to queer the elaborately constructed and defended confidence of this civil man of reason in order to enable a more corporeal, inflected and optically dense, if less elegant, kind of modest witness.
> (ibid.)

Summary

Haraway's 'modest witness' is constructed with a comparative rigour similar to that of AD 2 students of rhetoric and Torr's closely observed and imitated masculine archetypes. The methodology of queering the 'modest witness', shares processes with "performing non-performativity" (Halberstam, 1997, p. 259) and the strategic Flop and the Camp Rant. "The extraordinary conventions of self-invisibility" (Haraway & Randolph, 1997, p. 23) are a presentation of authority, which I propose engages with a relation between the concealed artifice that Quintilian advocated as *innate*.

I wish to emphasise that while my investigation points to tropes of masculinity mediated by different genders and performativities in the delivery of voice and gestures, I

have also tried to reinforce the significance of personal experience. Within Torr's workshops, she stressed the need for male personae to be developed from first-hand accounts, observation and memories of individuals and instances. Finley's shifting use of the first person address contrives a plastic-instrument which mixes her own experiences with others' and slides across assembled speaking positions of victor and vanquished. The effect serves to challenge the authority of her singular address and provokes a contradiction between language and delivery. Fraser's performance, which transcribes and appropriates the voices of four men, conveys the physical mediation of their speech and her attempts to assume their register as her own. In spite of the predetermined words and gestures, Fraser's staging of past speech forges a new temporal context which uses ambiguity as a strategy. Taking this into consideration, the non-specific image of masculine dominance I have alluded to in this study, will be anchored and given figurative ground in my practice-led prose text and performance of *A Good Man Speaking Well*.

CHAPTER 6: Conclusion

Mouthwork: Public Address and Laboured Expression is a dynamic reading of drag artist Diane Torr's *Man for a Day* workshops (2000–2016), Karen Finley's oratory-rally *It's My Body* (1996) and Andrea Fraser's durational monologue *Men on the Line, Men Committed to Feminism: KPFX, 1972* (2012/2014). The performances of Torr, Finley and Fraser are assembled as case studies to challenge the anti-theatrical conventions of formal public speaking and explore past and present engagements with 'masculinity'. The founding conventions of the public address are synonymous with a performative construction of a supposedly inherent authority. The value bestowed on speech and the appearance of self-controlled eloquence are formed as an objective pursuit of power in language. I have assembled a collection of artistic and theoretical voices in this PhD to campaign for an alternative and affirmative agency in language. This agency is activated by the ways words cause things and relations to be illuminated as sensory activities, and in turn question how presentations of authority find shape in the human figure.

I will summarise my own position within the research to ask how I can approach a practice of female embodiment which is neither essentialising nor a fetishisation of the live voice of delivery. I have discussed how I re-enact aspects of the conventions I critique through the specialised use of methods of vocality and gesture in the delivery of a pre-written text. This has been analysed using an interpretation of Judith Butler's 'agency in language' (1997) and my case studies on Torr, Finley and Fraser. The process of introducing Butler ahead of my discussion of Torr, Finley and Fraser is synthesised in my methodologies of the Flop and The Camp Rant and *A Good Man Speaking Well* – the practical component of my submission, which takes the form of a prose text and performance for the PhD viva. This conclusion therefore is an outline of the aims and justifications of my approach and the application of the original methodologies I have formed.

Issues of an alignment with "masculine majority trajectories"[92]

I recognise the representations of 'manness' which Torr, Finley and Fraser enact using language, voice and physical gestures. Their work is brought together here to ask how these

[92] MacCormack, 2007, p. 804

female artists challenge the sovereign power of the address in their performative constructions of 'masculinity'. I have drawn on their methods to propose different genders and performativities that undermine the authority of an essentialist theory of embodiment and self-presence. As discussed in my interpretation of Butler's *Excitable Speech: a politics of the performative* (1997), I link the conventional formula of the public address to projections of power which become associated with a particular gendered performativity and notions of sovereignty. I applied Butler's analysis of the Anita Hill v. Clarence Thomas hearing to present a context of 'performative contradiction' which is outlined to examine expectations of how to manage the speaking body (Butler, 1997, p. 18).

I have constructed deliberate strategies of contradiction through the Flop and Camp Rant, which place the received notions of sovereignty attached to the live voice under speculation in order to reflect upon a use of language which settles into habits. In this context I re-tool Butler's critique of how one is socially constituted in language as an operation of power (ibid., p. 83). I activate this notion of agency using performance art and writing to explore how the desire to control voice and gestures is mediated. The emphasis placed on delivery is central to 'powerful' speaking which creates formulaic presentations which are repeated as convention. The performances of these presentations of authority are assessed by codes of authenticity which produce a paradoxical nondramatic acting style that eschews theatricality as an inherent element of public speaking.

However, whiteness, and the qualification of Torr, Finley and Fraser as cisgender, structures a 'chastity' in my case studies which I discussed in Chapter 4. My self-interested search for identification in the artists I selected creates a singularity in the authority of the address. This is synthesised and candidly engaged with through the prose text and live performance of *A Good Man Speaking Well* (2020) to locate my voice in the process of critique and propose that the male figure and I are not defined by gendered difference but bridged by an estranged measure of time.

Through the processes of my critique I came to realise that my analysis of Torr, Finley and Fraser's work was as much about my own practice as theirs. The ease at which the artists can become conflated with reproduced presentations of authority poses an issue of alignment with what MacCormack describes as "masculine majoritarian trajectories" (2007, p. 804). In the context of this research I have examined examples of the speaking body which come to represent 'mastery' through the power of self-presentation. I identify and apply AD 2

rhetorical conventions of the public address as a mode of language and vocality which has instilled an image of leadership as a paradoxically generalised ideal.

The Flop and the Camp Rant splinter an attachment to Western conventions of the speaking body as an emblem of mastery and control. As practice-led research strategies, they can be applied to contexts for presenting artistic practice to underscore the dissemination of knowledge in formalised public speech. The methodologies emphasise the creative ways of working within and exploring institutional boundaries. However, more broadly my research relates to an urgent necessity to ask what is at stake in the performance of language as an operation of power. These concerns are not limited to artists, art writers or art historians interested in feminist performance practices. The questions they ask, and the challenges they raise, include how to write as a 'woman', but also more pressingly, my research seeks to discover how language shapes and instates registers of expression and circuits of meaning in relation to others.

Juliet Jacques' description of the "woman writer" conveys a style of writing which is engaged with the body as "genre" (Jacques, 2018, cited in Stone, 1992)[93] and which employs text as an activity of processing information which is consumed and experienced. Jacques writes:

> I think the category of 'woman writer' can include anyone who covers gender-based oppression and violence from a position of lived experience, but only – and most importantly – if they want or need for the category to contain them. In any case, 'woman writer' has endless sub-categories within it – of gender identity, nationality, family history, political affiliation and many more. But that's not to say someone can only be a woman writer if she documents these issues, or that a woman writer should only document these issues. The operative word here is writer…
> (2018)

In my discussion of MacCormack, I explored how her registers of language move between multiple intertextual readings of feminist theories of embodied experience. MacCormack's schema 'becomings cunt' (2007) and essay *Mucosal Coseying* (2012) are similar, yet shift the "noun and adjective" (2012, p. 123) from 'cunt' (2007) to 'cosey' (2012). Her 2007 description risks misinterpretation as an exclusive discussion of the female

[93] "*genre* – a set of embodied texts whose potential for *productive* disruption of structured sexualities and spectra of desire has yet to be explored" (Stone, 1992, p. 296). I have cited Lauren Berlant's description of gender as a "genre" (2018, pp. 224–233), which in turn correlates to Preciado's theory of 'biofiction' (2013) to convey an alternative to singular or monolithic narratives of subjectivity.

body, which following Hélène Cixous' *Laugh of the Medusa* (1976) recalibrates senses of time activated by the physical viscerality of belonging to a cisgendered category of "universal woman" (Cixous, 1976, p. 875). However, Jacques' trans-feminist critique demonstrates an engagement with past feminist discourses which are reprised to remain relevant through adapted contextual reinterpretations. MacCormack's "viscosity that is animal, vegetal, celestial, belonging to worlds not exclusive to the human constituted by the phallic, but by the human's excesses and oppositions." (2012, p. 128) is comparable to my discussion of temporality, which is performative and multisensorial. The language and terms in her writing references 1970s French feminist post-structuralism from Cixous, Monique Wittig and Luce Irigaray, as well as Gilles Deleuze's theory of "becoming" to "enter certain *assemblages*" (Deleuze, Guattari and Massumi, 2013, p. 242). Through methods of paraphrase and citation, I apply MacCormack's use of referencing as a feminist apprenticeship in language use which assembles past voices to reflect on a personal position. I interpreted this as related to modes of public address which MacCormack makes evident in the lingering remnants of writers' vocabularies and turns of phrase densely compacted into her knotty sentences. The method serves to challenge the sovereignty of consistent selfhood and monodirectional speech as a singular authority. Instead an operation of 'power' is presented which draws on the generous and nourishing acts of reading, writing, speaking and listening which offer a supportive relationship to research, and a supportive relationship to knowledge.

Contextualised with recitation: *repeat to loosen learnt effects*

I have argued, through my use of Butler's 'performative contradiction' (1997), that the potential failure to meet expectations departs from success achieved by predetermined outcomes. Within this thesis, examples of public address as performance challenge the desired control of self-presence and singular authority of monodirectional speech. I explore agency in language and a method of re-contextualisation which uses recitation as the practice of memorising pre-written texts for live delivery. This practice, developed from my research into AD 2 rhetoric and contemporary speech and body language coaching techniques, applies Butler's theories to a context of practice-led research of writing and performance art.

As previously conveyed in my methodology of the Camp Rant and the Flop, the sensory factors of the public address, such as the suspense of risk and the nervous bodily

emissions, are correlated to Al-Kassim's theory of undoing. Al-Kassim writes that the rant is a mode of address which "opens the individuality up to the marginality of his own speaking position" (2010, p. 46). In this context language can be saying one thing while physical or vocal manifestations of the address may interrupt a self-sovereign representation mustered in speech. The Western ideals of harmony between language, voice and gesture are incorporated with queer and feminist theories of embodiments to expand upon an interpretation of visceral senses. I have drawn on Butler, Al-Kassim, MacCormack, Preciado and Halberstam, and within this text I have explored relations to performativity that challenge descriptions of 'the body'. My findings are woven in an interrelated method of reading and writing to hone details and blur specifics which unpick meanings in several different directions. The research argues assertion in language is always a performance, which can be used to turn within and against normalised acts of violence.

Drag and Flop: *time in masculine apprenticeships of language use*

I have described the use of recitation and memory through an investigation into Graeco-Roman oratory read through the methods of Torr, Finley and Fraser's performance practices. While Torr and Fraser are considered to hail from a similar period of feminist performance art, I argue Fraser's work departs from Torr's methods to raise pressing questions relating to ambiguity. Both Torr and Fraser's methods engage the time-based drag of a located "past-*ness*" (Freeman, 2000, p. 728). I introduced Freeman's theory of 'temporal drag' (2000) to discuss Halberstam's 'logic of the cover song' (2007) and forms of what I identify as durationality in queer-feminist theory. Halberstam's gender-queer feminist critique describes the cover song as a way to engage with words which have already been said but are given fresh meaning through a "scrambled" (2007, p. 52) form of re-speaking. The method relates to how I apply Butler's theory of 'performative contradiction' and notions of agency in language (1997). I utilise Butler and Halberstam's critiques to identify specific contexts where speech and body can correlate to give an increased authority to language. Butler's use of Hill's testimony against Thomas in 1991 provides a scene to view the sovereign agency assigned to speech and interconnected conventions which shape representations of credibility. I connect Halberstam's theory of transgressive covers of songs where content and delivery clash to challenge the rules governing the familiar reading of a known narrative. While the frames of reference differ, Butler and Halberstam engage with

how language is perceived to possess performative powers which have been dominated by a definition of 'power' formed in heterosexist masculinity. Butler's definition of contradiction as "an act of speech that in its very acting produces a meaning that undercuts the one it purports to make" (1997, p. 84) relates to the unpredictable temporality of language in Halberstam's 'logic of the cover song' (2007). By drawing attention to the invisibility of accepted conventions in language use, the institutionalised rules which secure the repetition of presented authority are exposed. Through Halberstam's description of the copy, which they develop using Freeman's concept of 'temporal drag' (2000), time can be stretched across several registers of historical experience, bodies, social movements and events to question "feminism, femininity, or other so-called anachronisms" (Freeman, 2010, p. 63).

Halberstam emphasises the role of peers in the construction of viable alternatives, and they discuss the relational dynamics in communities which use music, and campy covers of popular songs to reclaim a message which was previously at odds with queer socio-politics. The recombination of voices from different historical points and political allegiances is a strategy which relates to the casual habit of uttering words which have been picked up from someone, or somewhere. While Halberstam suggests a distinction between sincerity and camp on the basis of critical distance and irony, I argue that the sincerity of 'failed seriousness' can be incorporated to trouble a practice of picking up habits which are repeated without questioning where the impetus of the movement or utterance came from. Halberstam's protection of the cover song as "sincere" (2007, p. 54) focuses on the human figure and intentionality of the performer. I depart from this proposition to consider a role of seriousness which incorporates "a seriousness which fails" (Sontag, 2009, p. 283) to provoke notions of agency and raise alternative interpretations of 'power'.

Halberstam suggests kinging is more successful when the act is withheld to "present in the register of the real" (1998, p. 288). I apply their claim in order to emphasise the paradoxical construction of naturalism which is said to become accessible to those who comply with the codes and expectations of its familiar representations. The Flop and Camp Rant explore the contextual driving force of the normative framework, which is less concerned with a kind of performative failure and instead seeks to ask how access to the rules can be inhabited, or hacked, to function with disruptive productivity – a disruption which is strange, awkward and at times uncomfortable. However, the disruption is an act motivated by pleasure and an exploration into registers of expression. In this, the Flop and the Camp Rant are methodologies of resistance which emphasise how time and the speaking body open

language up to multiple and complex shifts in meaning. The temporal gaps drag, lag and flop in language to loosen the citational chain. The Flop is a strategic use of time lapse which interrupts the passive mediation of a voice quoted from elsewhere to present the speaking figure as specific, located and non-universal.

The reworking of words using delivery conveys the dominant mutability of language which one attempts to grasp and wield through conventions such as oratory. The paradox is embedded in the slipperiness of language itself and how value is instilled in an authority of the speaking body as a performance of self-sovereignty. The methodologies I offer encourage one to learn the lines which have been said and the gestures which have been choreographed in examples of 'unrehearsed authority'. In doing so, one can reflect upon an active process and expose the place of routines which depreciate "the natural bonds between masculinity and men" (Halberstam, 1998, p. 259) and re-tool methods of ancient self-fashioned gender performativity as an artform.

Floppy men on the line

Zigzagging backwards and forwards in time, I placed the ancient orator Quintilian in relation to Fraser's performance *Men on the Line* (2012/2014). Fraser's piece was first performed in 2012 and has since been re-performed at Galerie Nagel Draxler, Berlin (28 November 2014) and shown at The Hammer Museum, Los Angeles in 2019 as a video installation. Fraser takes a conversation between four men which was aired on public radio in 1972, and she re-speaks this as a 44-minute monologue. The structure of the thesis separates Torr and Fraser, whose methods of gesture and masculine performativity are closely related. However, situating Karen Finley's *It's My Body* (1996) in the middle of three case studies serves to reinforce how I use shifts in time to jump and jar across recurring narratives. Furthermore, my discussion of Finley, in between Torr and Fraser, considers modes of female vocality to underscore the voice as a plastic-instrument which *slides* across different registers as I proposed in my methodology of the Camp Rant.

Fraser is commonly associated with a third wave context of American feminist performance art, yet my description of her work argues for the continued relevance of these methods and questions of feminism today. I expand on the methods of *Men on the Line* (2012/2014) to synthesise my own position and approach to the construction of the prose text and performance of *A Good Man Speaking Well*. I have stated that the title for my prose text

and performance is taken from the ancient orator Quintilian's polemic for 'speaking well' (Quintilian, 1987). The coaching of gestures through imitation, and his fixation with vocal characteristics of the voice, began with the teaching of speaking, reading and writing by rote. And 'by rote', I mean the mechanical or habitual repetition of something which is learned until the action is carried out without thinking. I have applied his method to question the role of memory in live recitation as a method. The body of the text is broken down into small portions which are built up in gradual blocks with line-by-line learning. However, the process alienates the familiarity of the text as a whole and creates a displaced over-awareness to habitual actions done as part of a daily routine.

> Raising his left index and middle finger to his mouth, he wipes dried saliva from the stretched corners and discards viscid spittle over the chest of his white V-neck. Patting his face, his fingertips move skin in circles and allow his jaw to hang open slowly. His cheeks creased from bedsheets and under eyes turgid with sleep, crisscrossed wrinkles hang from sagging eye sockets and reveal his true bone structure underneath. Massaging his jawbone anticlockwise, his lips parted, fleshy movable tongue pushing against his teeth.
> *A Good Man Speaking Well,* (2020)

In the process, the labour of memorising a text overworks the content and focuses on reproducing the clarity of expression through diction – a skill I have been coached in during private voice lessons (see Appendix Interview 3). My mouth becomes an instrument of labour synonymous with the 'mouthwork' of AD 2 delivery, which taught men how to speak before a live audience as a form of economic production which is orchestrated and institutionalised. For Quintilian, young men learned to maintain decorum under conditions of competitive stress, in a value system that prized rhetorical skill as the quintessential human excellence and in a society structured so that this perfection could only be achieved by adult males. Arbiters of rhetoric were also arbiters of 'manly-deportment' (Gleason, 1995), the popular assumption being that 'manly-deportment' was an aspirational form of self-control that promised freedom. By placing these forms of ancient rhetoric in parallel with my practice, I observe how these legacies remain in operation today.

Signalling to a contemporary moment of writing and as an ongoing process, the everyday practice of teaching methods remains continually adapted in line with wider cultural conventions of confidence and eloquence which are seen to embody authority. I bend senses of past and present by applying Gleason's account of ancient rhetorical conventions to my performance. 'Masculinity' becomes an unattainable ideal which cannot be grasped in reality

except in its effects; its existence lies in the ways people move, think and act to affect a reading of the world. However, this study is not about anatomy, or splitting the human figure into two versions as 'man' and 'woman', which engenders one term to yield in relation to the other. I am referencing Torr, Finley and Fraser to question how the constructed community of language, as a unifying tool, can be observed and recited differently.

In my performance, I reflect on Fraser's intention to not "perform" the men (Fraser, 2018, p. 391). This approach troubles the kneejerk tendency to read gendered roles into the address and the assumption of authority as linked to a presentation of anti-theatricality. I have interpreted and applied what Gregg Bordowitz describes as "the tangible trances of anxiety and ambivalence" and a "tendency toward self-abnegation" (Bordowitz, 2013, p. 220) to my research. These performance strategies owe their development to forms of theatrical alienation which I propose should be incorporated into formal contexts of public speaking, not only as performance but to create an art of transgressive delivery. Unlike Torr's *Man for a Day* (2000–2016) workshops, I interpret Fraser's performance wavering between script and self-actualisation, which exposes "unconscious content" (Bordowitz, 2013, p. 219) and ambivalent intentionality. The strategic alienation is used in my recitation of *A Good Man Speaking Well* to push and pull between structured descriptive registers of time, the body and the point of view initiated by language.

> With his right hand he increases the temperature on the cooker control knob. Stepping back, he bows his head, his middle finger touches the black buttons which frame the upper right hand corner of a digital clock mounted above the oven door. The clock reads 07:12. Numbers flashing in one second intervals. He sets a 4-minute timer on the clock. He places the black ladle on top of the grey marbled counter.
> *A Good Man Speaking Well*, (2020)

The passage of time is logged by the transitional movement of gestures, but the effect of language, in its meticulous detail, slows down an experience of time. The perspective is activated by what the male figure touches in order to affix the point of view to his physicality. However, as I have discussed in my reference to Quintilian's book 11.3 in *Institutes of Oratory*, breaking down the whole into parts creates a fractured fetishisation of the body which can be filled with projected memories, desires or aggressions.

Torr's workshops (2000–2016) were re-read to explore the role of learned behaviour and imitation. As exercises in gender roles, her workshops developed from her participants' personal experiences. The male figure in *A Good Man Speaking Well* highlights how access

to learning the appropriate rules as "incantations against failure" (Gleason, 1995, p. xx) is available only to a select few. And yet these practices remain relevant by contemporary standards and expectations of the public address. The over-exemplification of the physical immediacy of the speaker's voice and body becomes an exercise in upholding vocal and gestural 'qualities' with an entitled participation in public address as spatial presence.

Manifold embodiments: *old regimes flopping flat*

As summarised, my reading of Halberstam's *Female Masculinity* (1998) is used to describe critiques of gender stereotypes in Torr's drag workshops (2000–2016). I expanded upon my reading of Torr's persona Danny King using Preciado's transmasculine critique of modes of masculinity which challenge, yet remain engaged with, description of gender as a 'biofiction' (2013) to reshape the meaning of gender and truths laid claim in the written word. I explore Preciado's engagement with and articulation of power to question the dominant fiction of monolithic categories and the effects of inherited gender codes. Preciado's shifts in gender identity, through the reprints of *Testo Junkie* originally published in Spanish in 2008 and then in English in 2013 – and his own transition – record his exploratory relationship with the first person narrative of embodiment.

The theories of embodiment, modes of direct address and operations of power from Preciado, MacCormack and Finley inject positions which question the value of face-to-face communication as a form of authentic display. I have referenced artists and theories who scrutinise conventions of vocality, received modes of reading and the material performativity of the body to overturn white patriarchal supremacist histories – for example Rosana Cade and Ivor McCaskill, Roy Claire Potter, Andrea Long Chu, Victoria Sin, Evan Ifekoya, Dickie Beau or Bunny Rodgers. However, unlike these artists, the use of my voice and the present tense delivery of *A Good Man Speaking Well* incorporates an uncomfortable process of asking how to test my tethered attachments to the habits of recitation. The writing instigates a form of intense observation which I use to fixate on an assembly of movements from an obscured narrative point of view. The methods I employ are strategically immediate, drawing upon the live delivery of the text to confuse notions of value and the restrictive status of language as a struggle which evades meaning the harder one works at it. I cite Quintilian's polemic *Institutes of Oratory* (AD 95) on 'speaking well', which goes beyond the concept of the orator as a figure who speaks in a persuasive manner and insists a moral virtue is linked to

truth telling. The concept of morality, which can be represented and trained in the voice, has instilled value judgements which are caught in the dialectic of resistance and complicity. I have discussed Al-Kassim's rant which creates a "strange" process of undoing "when comrades and enemies are both invoked and dispatched in the same space" (2010, p. 7). Learning *A Good Man Speaking Well* by rote is a vital component of the live presentation which raises questions about the status of live work and issues of categorisation. This factor is extended in my decision to deliver the performance before the PhD viva. In doing so, I confront a process of moving between headspaces which are constrained by an evaluation and an assessment of my embodied knowledge.

I have asserted that the AD 2 conventions of oratory can be mobilised using queer theory to subvert how the 'rules' surrounding self-fashioned masculinity engender an understanding of power in language, vocality and gestures. Here, queer performativity potentially sparks fresh meaning in old routines; an observation of who was excluded on the grounds of 'good' and 'bad' characteristics normalises an idealised image of power to become coded as a biological imperative. By using the rules to illuminate gaps in inequity, I have argued that the Flop undermines the motivations for excluding those who do not conform. How can power be understood differently to defend the right to refuse an image, or projection of confidence commonly associated with the public address? For one's words to wield influence, and shape not only their own life but the trajectory of others, requires a specialised skill which equips the user of these words with the capacity to rewrite the past and make the future.

The Flop and the Camp Rant reinterpret the address and represent the conventions differently by jumping along ancient, recent past and present theories of queer performativity and feminist performance. Instead of creating totalising generalisations of the body and voice, the methodologies emphasise the use of space to make room for other relations which have been rejected. The role of language crafts and contributes to readings of the world, and in the context of this research I have re-read ancient oratory using queer and feminist theories to activate a vital awareness of the implicit contradiction which occurs in the public address.

In this context, theories of queer performativity generate an interpretation of the public delivery of speech and gesture to reflect upon the role of language as a world shaper: forming particular memories of subjectivity, relationships, culture and society. Gaining access to a platform to speak from and be heard, whether to five or 5,000 people is a privilege few are granted and many use to serve their own self interests. I desire an image of power

which inspires a recalibration of familiar representations of status. An agency which gives energy and communicates experiences of intimacy in order to challenge what is at stake in alternative acts of power in language.

IMAGES

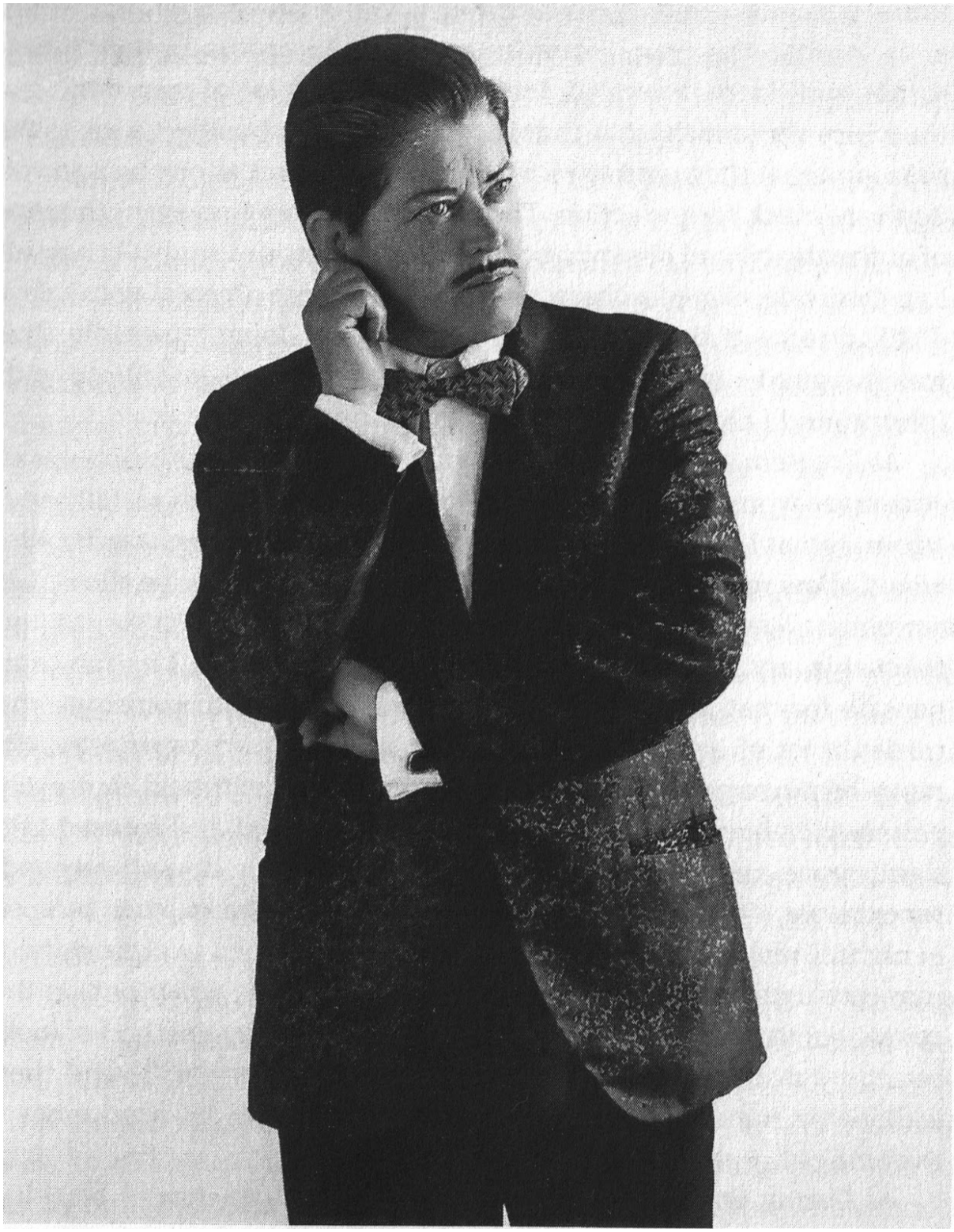

Figure 1: Diane Torr, *Diane Torr as Danny King, stroking his ear (homage to Tony Torr)*, photographed by Yvonne Bauman, circa 1992 (Bottoms & Torr, 2010, p. 107).

Figure 2: Diane Torr, Untitled, date unknown. Courtesy of The Workroom Archives. Used with permission

Figure 3: Diane Torr, Untitled, date unknown. Courtesy of The Workroom Archives. Used with permission

Figure 5: Karen Finley*: It's My Body*, 1996, film still (Finley, 2018).
YouTube. (2018). Karen Finley--It's My Body (Live). [online] Available at: https://www.youtube.com/watch?v=yCan4sGIOfE [Accessed 28 January 2020].

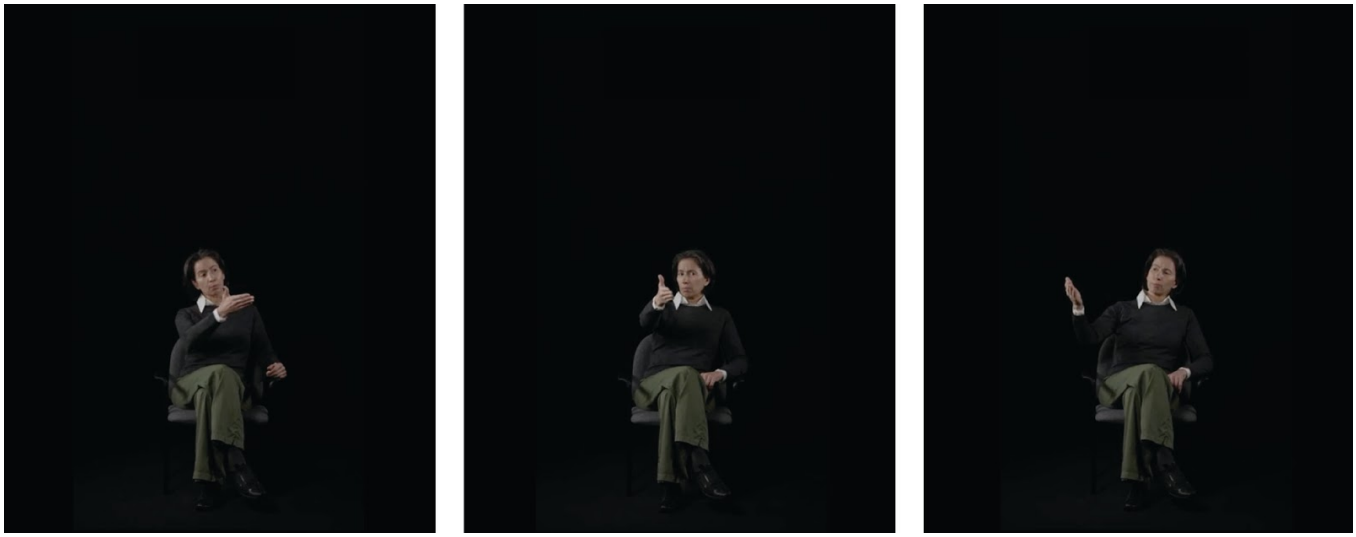

Figure 6: Andrea Fraser speaking as Everett Frost in *Men on the Line, Men Committed to Feminism: KPFK, (1972)* (2012), film still, Courtesy of Galerie Nagel Draxler. Used with permission.

> My name is Everett Frost and I'm also very deeply involved in and committed to the struggles of feminism and the struggles of men trying to identify with it. I wonder if we could begin by talking a bit about – since it's – i–, in a way a male thing to do, you know, hear a woman speaking and then continue going, uh…
> (Fraser, 2012, p.183).

Figure 7: Andrea Fraser speaking as Lee Christie in *Men on the Line, Men Committed to Feminism: KPFK, (1972)* (2012), film still, Courtesy of Galerie Nagel Draxler. Used with permission.

> [I] was a good guy and yet, there was a very great deal of being an honourable man and playing a very, very masculine role in our relationship, but I would find myself, uh, sort of brainwashing myself, my, my head has a great capacity for very subtle machinations, which leave me somehow on top *(gets louder)* in spite of how nice I can be. *(laughs)*. (ibid., p. 185)

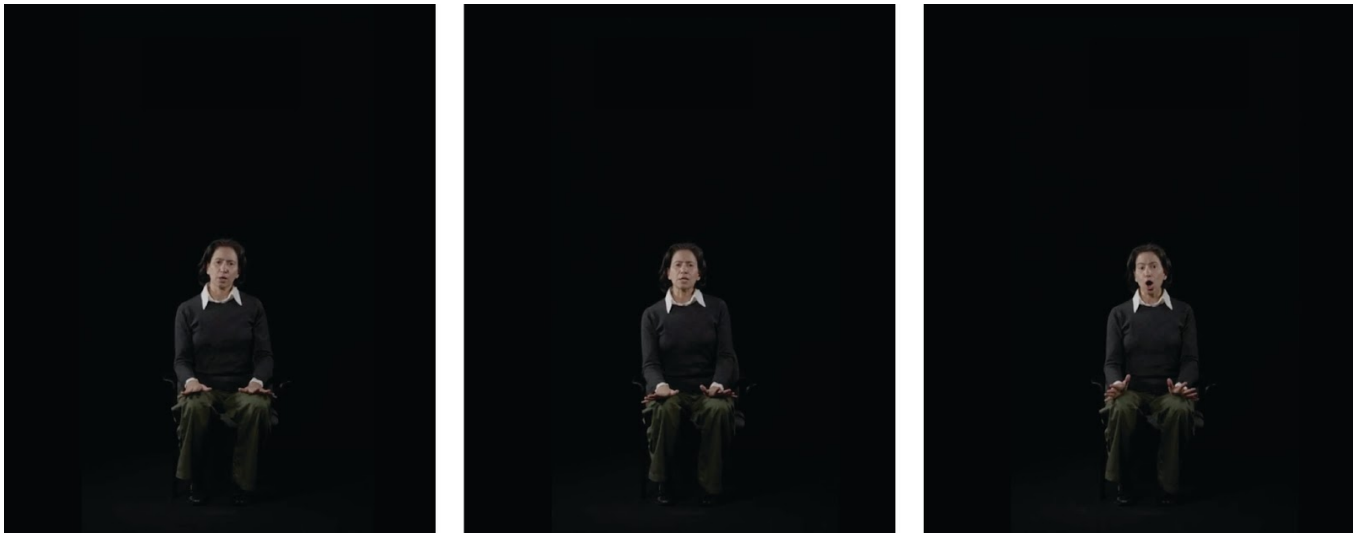

Figure 8: Andrea Fraser speaking as Bob Krueger in *Men on the Line, Men Committed to Feminism: KPFK, (1972)* (2012), film still, Courtesy of Galerie Nagel Draxler. Used with permission.

> […] I had to bring home the money. I had to take care of the kids. I had to take care of the little wife sitting at home, and, uh, I find now, a lot of pressure has eased, because I reali[s]e that it's a, in an equal relationship the financial responsibility is equal.
> (ibid., p.188)

Figure 9: Andrea Fraser speaking as Jeremy Shapiro in *Men on the Line, Men Committed to Feminism: KPFK, (1972)* (2012), film still, Courtesy of Galerie Nagel Draxler. Used with permission.

> And, for me one of the most important results of my contact with, the, women's movement, is, the improvement in my relations with men that come from that. The ability to express, express some emotion to other men is I think really important and something that we all need
> (ibid., p.195)

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APPENDIX PORTFOLIO

Public Voices: A Practice Based Workshop (2018)

Flop to the Floor (2019)

RECITED MONOLOGUES (2016-2020)

- BEVERLY (2020)
- The Perfect, perfect. Look (2018)
- Keith Floyd on Hangovers (2017)
- You can do almost anything with them under the circumstances (2016)
- Restriction of Output (2016)

- A Good Man Speaking Well (2020)

Public Voices: A Practice Based Workshop (2018)

https://publicvoicesworkshop.wordpress.com/ [Accessed 25 July 2020]

Project outline

This two-day training event explored the voice as a creative tool for presenting research. As practitioners, public speaking is encouraged as an important part of delivering and 'giving a face' to artistic research. Combining practical and writing exercise, the workshops aimed to challenge current conventions and re-invent how the voice is used within this process.

Structure

Day 1

Ros Steen introduced practical methodologies which explored how the voice can enrich live presentations of research and practice. Participants worked in pairs on physical breath and vocal exercises developed from the Nadine George technique.[94] They were asked to consider how the voice could be used not as a conventional musical instrument but as a dynamic and expressive resource. Engaging with preconceptions of embarrassment associated with singing and expectations of failure, Ros guided students through aspects of vocal quality which explore "authenticity in the sound of the voice"[95]. Through a series of active and physical warm-ups which included; embodied breath work in pairs and in the studio space which involved participants touching and holding one another in specific positions, linking breath and energy work to the vocal technique, individual voice work with a piano and linking voice work to text. The participants worked with vocal energy and the unique connection between the voice and the individual. By examining the connection between the voice and the body we acknowledged the ways in which the voice has been conditioned by professional and societal expectations of how to perform knowledge.

Professor Ros Steen Bio

Emeritus Professor and former Head of Research and the Centre for Voice in Performance of the Royal Conservatoire of Scotland. Ros Steen has been a Voice Practitioner for over 33 years and has studied and worked with Nadine George since they met in 1990. Trained at the Royal Conservatoire of Scotland (formerly RSAMD) and the University of Glasgow, Ros pioneered the use of Nadine

[94] For more information on the Nadine George Technique see https://voicestudiointernational.com/ [Accessed 25 July 2020]
[95] Steen, R., (2018) Email to Jude Browning. 22 December.

George voice work as a medium of rehearsal in professional theatre in Scotland and was responsible for introducing and establishing the work as a core language of the Scottish theatrical landscape. She has taught the work in training institutions and established Nadine George Voice Work at the Royal Conservatoire of Scotland as the central practice in spoken voice for performers. In 2013 she compiled and edited *Growing Voices*. More recently she was an invited artist on the South Bank's Collision project collaborating with A.L. Kennedy to explore the links between the openings of the voice and writing.

Day 2

- How might voice be used in a research project, not as a substantive topic, but as an 'inventive' device which helps formulate and reformulate our research problems?
- What is of interest here is not mastery of a vocal technique, oratory skills or musicality, but rather the capacity of utterances of all kinds as live and vibrational research practice.

Nina Wakeford introduced her own research and talked about how the live speaking/singing/shouting voice might be used to constitute the writing of a doctoral, as she did in her PhD Fine Art (Studio Practice) at Ruskin School of Art, University of Oxford. This required thinking about the voice in terms of its capacity to enact demands, as well as how it might evoke embarrassment and sentimentality. Thinking about utterances and research raises the question of when and how we are 'speaking for others.'[96]

In the second half of the day Nina ran a workshop looking at inventive devices for research, and in particular how research might be performed live. In order to do this each participant was asked to bring along an expanded summary of their doctoral project. These were not circulated amongst the group, but were used as source material by each participant in the workshop in order to participate in the exercise.

Working inventively with the live voice may shift when and how problems are addressed by a research project – and this was tried with everyone's project over the second half of the day. Participants were asked to read the introduction of *Inventive Methods: The Happening of the Social* (Lury & Wakeford, 2012) and Linda Alcoff's essay *The problem of speaking for others* (1991) before the session.

[96] Alcoff, L. (1991). 'The problem of speaking for others' *Cultural Critique,* Vol. 20 (Winter), pp. 5-32

Doctor Nina Wakeford Bio

Nina Wakeford is an artist and sociologist and teaches at the Royal College of Art and Goldsmiths, University of London. As an artist Nina makes work that begins with the unfinished business of past social movements, and the challenges of revisiting the energies that these movements created. She is interested in how to enact demands through material engagements, the way in which identification and disidentification are forged, modes of empathy and inhabitation, and the risks of staying loyal/respectful to the kinds of materials that initiate the work. Nina is the co-editor of *Inventive Methods: The Happening of the Social* (2012) a collection that explores, amongst other things, how research might better work with openness and ambiguity. Her performances have been shown at BFI, ICA, Raven Row and the Wellcome Collection.

Flop to the Floor (2019)

Commissioned by LUX Scotland and the Artist Moving Image Festival 2019 (AMIF);
Flop to the Floor' is a two-part performance-lecture with live captioning from Amy Cheskin and BSL interpretation by Collective Text. With support from choreographer Janice Parker I developed a repeatable gesture of sporadically falling from standing without injury. Part 1 took the form of a lecture which proposed links between Graeco-Roman conventions of oratory and Scottish drag king artist Diane Torr's *Man for a Day* workshops (2000-2016). Part 2 consisted of a live-edited reading of David Cronenberg's *Dead Ringers* (1988) punctuated by my physical and verbal disruption of falling to the floor. The performed and purposeful "flop" was a means to critique an attachment to Western conventions of the public address antecedent to patriarchal legacies.

The script for Part 2 was developed through research into the artist and musician Lydia Lunch conducted at the *Women in Sound* Archives at London College of Communication. Through my research I discovered an interview with Lunch where she discusses the script for an unmade film *Psychomenstrum* which she describes as a remake of Cronenberg's *Dead Ringers* (1988).

The performance lecture was also delivered at Leeds Art Gallery (9th November 2019) and the Live Art Development Agency (30th November, 2019). These versions did not include BSL interpretation or live captioning.

Flop to the Floor: part 1. Artists Moving Image Festival 2019, courtesy of LUX Scotland. Photo: Matthew Arthur Williams. Tramway, Glasgow. Courtesy LUX Scotland. November 2019.

Flop to the Floor: part 1. Artists Moving Image Festival 2019, courtesy of LUX Scotland. Photo: Matthew Arthur Williams. Tramway, Glasgow. Courtesy LUX Scotland. November 2019

Flop to the Floor: part 2. Artists Moving Image Festival 2019. Photo: Matthew Arthur Williams. Tramway, Glasgow. Courtesy LUX Scotland. November 2019.

Flop to the Floor: part 2. Artists Moving Image Festival 2019. Photo: Matthew Arthur Williams. Tramway, Glasgow. Courtesy LUX Scotland. November 2019.

Recited Monologues (2016-2020)

BEVERLY (January 2020)

I adapted the script performed in Part 2 of *Flop to the Floor* (2019) and changed the gendered pronoun and dynamic between the central protagonists in Cronenberg's film into a queer erotic unrequited love story between two female characters. *BEVERLY* used methods of recitation previously explored and incorporated a gesture of crawling on my stomach and weaving between the legs of the seated audience members.

BEVERLY (2020). New Writing with New Contemporaries at South London Gallery. Photo: Sam Nightingale, Courtesy New Contemporaries

The Perfect, perfect. Look (May 2018)

Written and performed with Amelia Barratt and delivered as part of Glasgow International (2018) *The Perfect, perfect. Look* (2018) took the form of a two-person monologue. Working

independently Barratt and I devised our own scripts based on the imagery language of home shopping channels. I edited a text formed of collaged transcriptions created by listening to home shopping channels for an extended period of time until I became exhausted and induced a trance-like state of verbatim touch typing. The script and was delivered with a fast and continuous pace to explore a sense of ranting which used the flattened language of televised marketing (see Chapters 1 and 4 on the Camp Rant). Adapted through my work with Professor Ros Steen (see Appendix 3) I developed a relentless monotonous delivery style which strived to read the script without errors. As I read Barratt would interrupt my 'home shopping rant' with stylised non-sensical vignettes performed as a celebrity chef speaking to the audience as if on a cookery programme. The volume on my microphones was lowered as Barratt performed causing my voice remains audible yet unintelligible like the din of a television left on in the background. We created modes of competition between our voices and Barratt's camp animation contrasting with my exerted flatness and relentless diatribe as we each vied for the attention of the audience using contradictory methods.

Keith Floyd on Hangovers (June 2017)

Devised as part of *To write, to publish, to speak, to move*: a month-long residency with Emmie McCluskey at the CCA, Glasgow *Keith Floyd on Hangovers* was presented at an evening event to mark the end of the residency along with a presentation from McCluskey on the work of choreographer Rudolf von Laban (1879-1958).

Keith Floyd on Hangovers appropriated a monologue from the English celebrity cook and writer Keith Floyd (1943-2009) who was famed for his outlandish and louche presentation style. The script was taken from *Floyd on Hangovers: An Authoritative Guide*[97] a documentary which accompanied a publication on hangovers and cures from around the world. For the recited monologue I lay on the floor recalling a text which outlined the benefits of drinking to ease social anxieties. As I delivered the script Emmie McCluskey interrupted and corrected my vocal missteps and deviations from the original text. The power dynamics between McCluskey and I interplayed as disciplinary and jovial while I competed for the audience's attention and undermined my authority for their amusement.

[97] *Floyd on hangovers* (1991) Written and Directed by Floyd, Keith & Pritchard, David & Waring, Chris & Polygram Video [Film]. Australia: Polygram Video.

Keith Floyd on hangovers, Creative Lab Residency with Emmie McLuskey. Photo Maeve Redmond. Courtesy CCA, Glasgow. June 2017.

You can do almost anything with them under the circumstances (April 2016)

Devised for the 2016 Society for Art & Research Conference I delivered a monologue performance as in the *Art, Writing, Philosophy and Speech* workshop convened by Alva Noë. For the performance I was connected to a set of contact mics which were placed to pick up the sound of my clothes and interfere with my recited script. The text blended the ambiguously positive rhetoric of technology advertising with instructional language of job specifications for an obscured role. As the text progresses the language begins to undo a sense of non-specificity and draw attention to the physical characteristics of my nervous reactions to the pressures of performing. Developed in response to early requirements of presenting research in formal academic settings the performance sought to explore what I desired to achieve by maintaining a confident delivery style and sense of composure under pressure.

https://www.researchcatalogue.net/view/241154/241155 [Accessed 25 July 2020]

Restriction of Output (November 2016)

Performed as part of Oral Rinse 2 (curated by Martha and Amelia Barratt) alongside Crispin Best, Rosie Ridgeway, Gery Georgieva et al at Waterloo Action Centre, London. *Restriction of Output* explored the use of the first-person pronoun 'we' and rhetoric of political speech making and manifestos. Spoken with an exaggerated slowness and use of pauses the text was delivered sat on the floor with my back to the audience to undercut the authoritative tone of the language.

https://oralrinse.tumblr.com/oralrinse2 [Accessed 25 July 2020]

A Good Man Speaking Well

Claggy deposits collect in the corner of his eyes. He removes discharge between forefinger and thumb and wipes rheum below the V-neck collar of his white 100% cotton t-shirt. His hand continues over his torso, resting between his legs, fingers flattened by the weight of his thighs, his genitals abutting the side of his palm. Rolling onto his right, he resumes sleeping. Bending his knees, he tucks his rounded right ankle bone into the dipped hollow cleft of his left foot. Drawing the white pinstripe cotton duvet under his chin, elbows bend, covers tautly wrap around his shoulders. Untucking his arm, palm face down, he lays his left hand outside the duvet. Scrunching fistfuls of fabric, he brings his knees toward his belly and opens his eyes. Blinks. His eyes water, tears stream down his cheeks and seep into the white feather down pillow supporting his head. He compresses the pillow into a bundled lump and rolls onto his stomach. His head turned right, his cheek pressing upward against his brow ridge. He turns onto his back, his legs hip distance apart and covers his eyes with the inside of his forearm. Lifting his legs from the hip, he raises the duvet and catches the bottom of the covers with the tips of his toes. Folding the end of the duvet under his feet, he turns on his side. Bending left leg at the knee, his right leg compensates to accommodate the change in position. Left arm under his torso, right arm on the outside of the duvet. Rolling onto his back, joining hands above his head, elbows bend, his ears touch the insides of his upper arms. His eyes open. Blink. Slow blink. He sniffs, back of his hand pushing the tip of his nose upward. His left hand moves onto his abdomen and he scratches his testicles with the right. Kicking the duvet from his body, he rubs his face with both hands. Propping himself upright, arms behind his back, hands flat on mattress, his wrists crinkle.

Swivelling into a seated position, his feet land on a sheepskin rug. Parted green curtains cast a slit of cream light on the rug and his bare feet. He ruffles the sheepskin; spreading, bunching and gathering textured wool with his toes. Standing he straightens his spine, extends his arms

to the ceiling, inhales, expands his ribcage, exhales, deflates his chest cavity. Raising his left index and middle finger to his mouth, he wipes dried saliva from the stretched corners and discards viscid spittle over the chest of his white V-neck. Patting his face, his fingertips move skin in circles and allow his jaw to hang open slowly. His cheeks creased from bedsheets, under eyes turgid with sleep, crisscrossed wrinkles hang from sagging eye sockets and reveal his true bone structure underneath. Massaging his jawbone anticlockwise, his lips parted, fleshy movable tongue pushing against his teeth.

Leading with his left shoulder he turns to leave the bedroom. His arms hanging on either side of his body, stooping with torpid gravity, feet shuffling and swirling dust with each step. Left hand fingers curled, grazing his hip. Right hand skirting the slumped duvet heaped in folds and hanging off the end of the mattress. Lightly he pushes the bedroom door ajar and enters the hallway, moves toward the bathroom and presses the thick red plastic switch down, illuminating the hot water light. Sharply pulling the bathroom light cord with his left hand, he steps onto the black tufted oval bathmat and grabs the back of his collar, turning his t-shirt inside out and dropping it to his feet. He draws the pale yellow polyester shower curtain to the right and lifts his leg over the edge of the white enamel freestanding bath, steadying his balance against the silver and white tiled wall. The riveted grooves create purchase against his slipping palm. Left leg in the bathtub, his right follows and the stainless-steel fixed shower head is gripped until both feet are grounded. He runs the pale yellow curtain along the rail, white plastic hooks are evenly spaced as the polyester dryly wafts on the inside of the bath. He dials the electric temperature gauge clockwise, water chugs gradually as pressure regulates and a steady even flow is pumped through the hose. He closes his eyes, tips his chin back and rotates his head. Water runs off his cheeks, jaw and neck.

The comfort of privacy carries his nudity.

Bringing his hands to his eyes, he rubs water into his face and over the back of his scalp. The hair on the crown of his head has receded, a tonsure of cropped hair continues to grow in fair strands. He bends at the knees and picks up a bottle of Mint and Tea Tree Shower Gel propped between the bath edge and tiled wall. The oblong transparent bottle is three quarters empty, vigorously he shakes a dollop of sap green liquid toward the push-pull closure. Expelling air from the bottle by pressing the heel of his palm and fingers around the package, he dispenses shower gel into his free hand. Running cupped palms under the water, green gel turns to white foam. Working along his nostril creases, bridge of his nose, chin cleft, brow bones, forehead. Lathering into the pores of his face firmly with index and middle fingers. Circulating soap along temples, cheeks, edges of his mouth, jawline, muscles surrounding the upper part of his respiratory tract. Moon ring wrinkles move over his adams apple and nape of his neck. Splashing remaining suds from his face and eyes, he places the shower gel between the wall and edge of the bath.

Bending to retrieve Unscented 2-in-1 Anti Dandruff Shampoo, he upends the rectangular white bottle, a thin stream of fluorescent blue liquid rushes from the flip plastic lid. Massaging suds onto his scalp, sparse hair slides under his fingertips. Rubbing his palms together he rolls discarded hair into a matted ball which clings to the contours of his body and steadily edges toward the plug hole. Returning to the shower gel, he forcibly jerks green jelly toward the base of the bottle and spurts gel into his hands. Soapsuds collect under his right arm and the concave hollow suctions foam. Straightening his arm toward the bathroom ceiling, he rubs white froth into his armpit and cranes his neck to examine bubbles knitting together his wet underarm hair. Moving his stomach skin upward, he plunges his index finger into his belly button and drags chest hair over his soft pectoral muscles.

Lifting left leg to bath edge he washes his ankle, calf, thigh. Repeating the action with his right leg, he continues to wash his groin, buttocks, lower back, torso, upper chest, shoulders,

forearms, shoulder blades. With his hands resting on his hips and head bowed urine dribbles from his penis, swirls down his inside leg, pools at his feet and washes diluted down the drain. He turns the dial anticlockwise and water peters to occasional drips.

Retrieving a clean beige ribbed cotton towel hooked on the inside of the door, he dries excess water from his body, steps over the bath edge, his balance supported by his right hand pressing into the tiled wall. Both feet grounded on the tuft black mat, he pulls his belly button toward his spine and tucks the outer corner of the towel against his stomach, doubling the fluffed cotton over firmly with his thumb. Bathroom cord yanked tightly, springing up with tension. Light off. Red plastic switch up, hot water disengaged.

Entering the adjacent room, he stands in front of the white fridge-freezer. With his right hand he clutches the inside lip of the cream plastic moulding using four fingers. His thumb flat against the white metal exterior, arm epingled close to his torso. The rubber sealant expands, his opposing thumb crooked between two halves, he yanks the refrigerator open.

Drumming the fingers of his right hand on the refrigerator door, he bows his head and extends his left arm into the coolbox. From the white plastic wire coated shelf, he removes a green cardboard carton of six eggs. Pressing the egg box into his abdomen, he pushes the dimpled papier-mache packaging together and releases the lid. Balancing the carton on his outstretched hand, he lowers his right arm from the fridge door and nudges three aligned eggs with the tip of his finger. Partially closing the refrigerator door, he leans his body back and to the right, stretching to place the eggs on the grey marbled kitchen counter. He swings the refrigerator door fully open, his left forefinger loops through the plastic handle of the two-pint milk bottle stored upright. He rotates his wrist, turning the black jet-stamped expiration date toward his face and stepping away from the refrigerator as he shuts the door with the back of his left hand. He places the milk next to the eggs on the counter which forms an L-shape around his kitchen.

He stretches the skin from his jaw and neck, holding his bristly dewlap and massaging the glands in this throat. Gripping the handle of the white plastic kettle, he foists the black connector lead from the socket and cups his fingers underneath the moulded plastic gully to prise open the lid. He turns right and walks to the square stainless-steel sink below the kitchen window. The cold tap is poorly attached, causing the handle to skitter and inadequately grip the valve.

To fix the flow adjustment he needs to buy a replacement part from GLR Stores on his way home from work, which along with his other daily tasks, he will neglect to accomplish.

He fills the kettle, closes the lid and reconnects the power lead. Flicking down the transparent plastic switch, the kettle begins to boil, rising steam interrupts the sheen on the gloss white double door cupboard.

He scratches the bridge of his left foot with sole of the right. Revolving his ankle and flexing his toes against the pine linoleum flooring. Clearing his throat, he rolls his shoulders back and drops his chin to his chest, stretching his spine as he pulls his shoulder blades apart. He lifts his chin, and yawning, lengthens his throat as his head lolls back.

The kettle switch flicks upward. Pulling open the cupboard door by the polished chrome handle, he lowers a glass mason jar filled with a folded band of rectangular tea bags. He sets the jar beside the kettle. From the shelf below the mason jar, he selects a purple ceramic mug which he places in front of his bare stomach grazing the kitchen counter. Pushing the wire clasp of the mason jar back with his thumb, he releases the air vacuum as the orange rubber seal pops open. Gathering the ends of his fingers together he reaches into the jar, pinching and unseaming a single teabag. He drops the teabag into the purple mug. Clasping and leaning down, he hinges the glass lid together and returns the tea to the cupboard.

He fills the purple mug with hot water. Taking a step back, pulling the base of the gloss white cutlery drawer towards his body, he selects a stainless-steel teaspoon. With the left side of his hip he slides the drawer closed.

He scoops and submerges the teabag against the underside of the spoon. Firmly dragging, wringing and moulding the teabag against the inside cream glaze of the mug. He walks to the sink and with a flick of his wrist flings the bag towards the plughole.

Leaning with his back to the sink, his feet tackily pad the floor, the linoleum suctioning to the soles of his bare soles. His toes shape air pockets which ruckle and peel from the underlayment. He walks toward the milk, places his tea on the counter and sets the teaspoon beside the mug. He grips the green milk cap from the top. His middle finger and thumb pinch the uniform vertical scoring along the circumference. Loosening the lid, he separates the cap from the bottle; flakes of white calcium shedding from the interlocking screw cap.

He brings the milk under his nose, the opaque white contents create a diagonal line along the bottom third of the frosted plastic bottle. He pours milk into the mug. Picking up the teaspoon and stirring, he blends an even shade of brown in circles. Tapping the nape of the teaspoon handle against the ceramic edge, drops of tea run onto the kitchen counter surface. He draws the mug to his mouth. His parted lips purse, the contents ripple, he sips. He sets the mug onto the counter. Secures the twist cap lid. Latches his fingers underneath the refrigerator door and returns the milk upright in the slotted shelving compartment. With the back of his hand he guides the refrigerator door shut.

Facing the hob, his right index finger pushes and holds the black electric ignition button down. Sparks clicking. His left hand presses the silver control knob, spindling the cooktop gas on. A crown of blue flames encircles the smallest ring on the stove top. The black handle of a non-stick saucepan is unlatched from an S-shaped stainless-steel hook, rattling against

the wall mounted hanging bar above the cooktop. Swivelling the saucepan in his hand, he supports the base of the pan on the iron grate above the blue flames.

He loosens the kettle lead and pours hot water into the saucepan. Bubbles cluster and burst as they rise to the surface. He returns the kettle to the counter. Pushing the egg carton open with the outer edge of his left index finger, he removes one egg. With his right hand he pulls out a black plastic ladle from a dark green ceramic utensil holder. He places the egg in the bowl of the ladle and steading the pan by the handle, lowers the egg into the simmering water.

With his right hand he increases the temperature on the cooker control knob. Stepping back, he bows his head, his middle finger touches the black buttons which frame the upper right hand corner of a digital clock mounted above the oven door. The clock reads 07:12. Numbers flashing in one second intervals. He sets a 4-minute timer on the clock. He places the black ladle on top the grey marbled counter.

With his right hand he lifts up the mug of tea, tilting the vessel toward his mouth, he draws a sip. Left hand holding his hip, his eyes cast downward, the egg buoys in the rolling boil, bobbing against the edges and base of the pan. He breaths in, coughs. His fingers move to his eyebrows, outspreading hairs back and forth against the direction of growth. He massages a creased wrinkle and follows the horizontal line along his forehead. He holds his temples and closes his eyes.

Sniffing he pinches his nostrils and places his mug on the counter. His right hand opens the bamboo roll top bread pin positioned next to the cooktop. Retrieving a loaf of bread, he holds the polythene bag upright, unswivelling the twisted tie loose. He drops two slices of white bread into a white two-slot plastic toaster, plugged into the corner between the roll top bread bin and the kitchen sink.

He lowers the handle of his two-slot electric toaster with his index finger, the whites of his nails pronounced with the pressure of his downward motion. Amber filaments light the charred crumbs huddled in the latticing of elements and interior wire-frame. He releases his finger.

He takes his mug of tea, wet lips parted, pressed together and smacking.

He turns to the kitchen sink and reaches for an egg cup tilted on a spoke of his bamboo crockery drying rack. He holds a transparent egg cup to the window, turning the receptacle in his hands.

From the bamboo crockery drying rack he selects a bonehandled knife and a blue and white striped plate which are arranged next to the toaster. He lifts the lid from an embossed Pyrex butter dish and tooths the even surface with his knife.

The toast pops, he flinches. He rests the buttered knife on the plate.

Stepping back from the counter, he presses the black buttons on the cooker clock, the red cell numerals read 07:16.

He turns off the gas. Using the ladle, he removes the egg from the steaming water, padding the egg into the egg cup with the tips of his fingers.

Pushing the two-slot electric toaster handle upward, he butters the toast on the plate, places the egg cup between each slice and carrying his mug of tea in his right hand.

Walking past the cooker and fridge, he sets the plate on a stained pine rectangular table. He turns and retrieves the teaspoon set beside the kettle.

He pulls out a stained pine wooden chair and takes a seat. Gripping the underside of the base with each hand, insides of his forearms touching his thighs, feet moving forward in tandem, scooting his body in line with the edge of the table. He tightens his towel under his resting paunch.

Tapping the surface of the egg with the underside of his teaspoon, he pushes his spoon in the egg and pulls back a flap of cooked egg whites. Unpicking shell fragments and dunking the teaspoon downward, yellow yolk rises and drips down the outer shell.

APPENDIX INTERVIEWS

Interviews

1. Cordelia Ditton - p. 135
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1. Cordelia Ditton

I met with Cordelia Ditton at her office in July 2017. At the time of the interview her company Voice Business was based at the CCA, Glasgow. I was put in touch with Ditton through Laura Field, a friend's mum who works as a voice coach and had met Ditton several times at training events. Voice Business "blend[s] experience from the theatre, journalism, business and personal development [we] have helped individuals and groups build their confidence and skills, live and online, with training and coaching which is rigorous, fun and very effective." (www.voicebusiness.com) [Accessed 28 January 2020])

Ditton's background is in acting for stage, having trained at the London Academy of Music and Dramatic Art (LAMDA). She set up Voice Business in 1996, and the company is run by a mixture of professional actors, councillors, business managers and journalists. The scope of courses on offer, which vary from one-to-one to group, are predominantly aimed at corporate contexts which focus on presentation skills and confidence building exercises. Examples of courses on offer include: Personal Impact and the WOW Factor: Stand out from the crowd, make a positive impression and create your own WOW Factor; and Aiming High: One-day personal communication course giving you the skills to act confidently and assertively with tricky people or in difficult situations.

I was interested in the mixture of professional and creative methods in corporate contexts. Furthermore, Ditton's approach seemed to correspond with methods which were used in ancient Graeco-Roman oratory and voice exercises.

Jude Browning: I'm curious about techniques used to train the voice or the body that encourages a sort of corporate 'professionalism'. Can you talk to me about the range of clients you have? You mentioned you do one-to-one sessions as well as group ones, could you start by describing –

> **Cordelia Ditton:** I'll start with the clients. Well, we were very lucky because the very first client[s] we got [were] the Faculty of Advocates, who are the organisation who deal with all the high court lawyers. The director of training there had just taken over and wanted a slightly different approach and wanted to bring in voice and performance because, obviously it's, as far as I can see, the nearest job to being an actor, in the sense that in being an advocate you have to perform. And so we were incredibly lucky. I started the business with a partner, another actor I met at the Citz [Citizen's Theatre] and we couldn't believe our luck. You know, our first clients were the Faculty of Advocates! And so over the twenty odd years we've been working, I think we've worked with them all but two years, and they've been good.
>
> So, we did that, and then the first thing I did was set up some pilots, well first of all we did a pilot with friends and relations and other group courses, just to make sure we were on the right lines, and got feedback from them. Then we set up some free courses, so we did some in Edinburgh and some in Glasgow and just invited people like HR directors, some local authorities or big companies. So we sort of tried to spread ourselves out and built a database through, basically the directories that Glasgow was producing at that point and in The Mitchell [The Mitchell Library] and things for businesses.

JB: And at the time no professional actors were working in this way?

> **CD:** There was nobody doing it as we were doing it, as far as I know. There were people in London doing it because I did talk to a good friend of mine that I trained at LAMDA [London Academy of Music and Dramatic Art] with and found out he was doing it. And there were various friends of mine who were doing a little bit of training or a little bit of coaching and so we set up the database. I'd set up a festival called Glasgay so had good contacts with marketing people and so on and I got the graphic designers to put together a really neat little card. I had the director of HR in Edinburgh

City Council come, people came from this company, that company, so that was a really good starting point and that's how we built up from there.

So, from the word go we had some quite big clients as well as some small companies and individuals and I think it was because for some people this was not going to be in their comfort zone at all. But the fact that we were offering voice with presentation and looking at the whole, it's really a holistic approach, looking at the body, you can't define a difference between the body and the voice because they're so inextricably linked and mind and body working together and so on. So, that was a new approach and for some people, well that was very scary because they just wanted to put PowerPoint slides up and hope nobody looked at them. So it was never going to appeal to everybody.

JB: Returning to what you said about working with advocates and the court being a sort of 'stage' – what kind of training are your clients looking for? Is it about confidence? A confidence which doesn't seem performed, 'put on' maybe?

CD: Always about confidence. Every bit of training you do. If you said to us: "What is the essence of what we do?" … [it] is that we help people gain confidence, so that's the principal reason we're here, really. For the advocates it was helping them to understand how their voices worked, slightly technically in terms of not misusing it, using the voice as well but also what their voice is capable of doing and how people will pick up on what they *mean*.

People suddenly understand, oh it's not just about words. And for advocates they have to be very clear about the words and exactly how they do it but it is also approach.

So things like, how are you using your voice? Technically how you're making your voice interesting, it's a tool to use for an advocate. How do you change the pace? How do you keep control of your pace? When is it effective to do this or that or the other with your voice? Probably 90% of the people we meet speak too quickly when they're presenting. So, it's not about necessarily speeding down the actual words very often, it's about the spaces you leave between what you say because they're as important as the words.

JB: And encouraging a dramatic tension of a sort, to maintain people's attention so they listen?

CD: Hugely! There was one interesting one, actually with the faculty of advocates, I remember very early, I can't remember if he was in the first batch or a bit later, a year or two later. But we did these, will still use these actually, these sequences from *Under Milk Wood* because it's heightened language, sometimes the words are made up, you can't cheat it. It's beautifully written and the punctuation is exact. So the punctuation is giving you, at every moment it's giving you a change of thought. Punctuation indicates a change of thought anyway but it's very clear there and you can't rush it, it just doesn't work. So it's a fantastic useful exercise. And one guy suddenly got it.

And Ros Steen uses this exercise, it's a famous one really, where you're walking in between chairs and you're not allowed to speak or address someone until you're completely settled at the next chair, and then you move to the next chair, and the you move to the next chair before the next phrase. So you can't speak on the move, you've got to have eye contact with someone, you've got to really be in the moment, it's absolutely about being in the present. And one guy, one of the advocates, he got to the point where he was almost not moving between the chairs. He was doing it so slowly and he brought his voice right down to a whisper practically. Really slow. And when he finally got to the end [we] all jumped up and cheered him! And it was an amazing moment because he got it. In fact he came back and did some extra training with us because he got it so well.

So just simple things like pausing and breathing in order to not have a knee jerk reaction or pre-empt anything, just finding those moments.

JB: And to return to what you said about everything being about confidence, are your methods adapted depending on your client's profession?

CD: Everything is tailored to the client you work with. So what we have in a sense is a wide pallet of all the different things. I mean having been an actor for you know twenty, thirty years, you pick up a lot of techniques. I always have a plan, a sketched-out plan of the kind of things I'm likely to do and I won't necessarily follow it at all, or it'll depend on them.

Particularly if you're working one-to-one because it entirely depends on what you're getting from them. So for example, if I'm working one-to-one with someone for the first time, we ask them to prepare a presentation, three minutes, nothing complicated, try not to do a 'work' one just simply

because it's nice to see how they would approach a new subject. So we might give them a subject like, I don't know, birdwatching, or coffee, or cars, or something simple. Or sometimes they'll talk about their hobby or passion which is always a good thing. And you can see from that three minutes, you can see almost everything you need to know. We're not looking for the things they think we're looking for, we're looking at how do they approach it, how do they start? What contact are they making? What kind of rapport are they building? How's their eye contact? What's their pacing like? How much of their vocal range are they using? All those kind of things as well as how have they structured it, where are they taking you and what's their method of doing something. So, that kind of thing, we say to people look this isn't a test it's a shortcut, it just shows us a little bit extra and saves time and you can just get on with things and then you take it from there. Because very often it's about getting them to be balanced and relaxed, it's about posture, it's about breathing and it's about how to deal with nerves. So they're not overcoming you and you have a sense of them and a sense of your own state.

JB: I think we spoke a little about a sense of bodily awareness and also being aware of these triggers, or blockages, where you'll clam up. What I find interesting is how your techniques suggest a real awareness of the body but paradoxically you also have to turn your mind off from your body. If you don't you become way too aware of your body and totally self-conscious and the whole thing threatens to unravel!

CD: Well, yes if you go into it then you're just going to make it worse. So you have to find a way of anticipating what it might be and acknowledging it and anticipating it. And then doing something that will help you overcome it and be OK when you're actually in the moment itself. But so much of what we do is physical. Speaking to an audience isn't in here [pointing to head], you know, you have to use that but it's a physical action, using your voice is physically producing sound in your bodies.

Your body is very important and how you show people where the voice comes from and where tension in the voice is. And I'll ask people, it's really interesting for me to know any issues that you have, or anything that strikes a chord. I'll talk about nerves, I'll talk about voice and you always get people who say: "Oh I get really nervous", or: "My voice wobbles", or "This happens", or "My mouth goes dry", or "My mind goes blank and I can't remember". All these kinds of things, so I always take a note of what everybody's said and then try and bring it back to them.

JB: Could you give me some examples? If someone is nervous or their voice is wobbling, how would you get them to overcome the physical awareness and then also be able to push through it?

CD: Well, there's a really nice little technique actually that comes from NLP (Neuro Linguistic Programming), which I learnt in my NLP training and I've used this for people who say: "Oh I get really nervous". And I go "OK, look imagine I'm from a temp agency and I'm going to do your nerves for you today so you don't have to do them. So you've got to teach me how you get nervous. How do you know that you're nervous? What happens to you physically?" And they might say: "Well my stomach tenses up". And I say: "OK. And my shoulders get a bit tense". "OK, well I'll take on the tense shoulders, you don't have to do that. What else?" "My breathing gets a bit interrupted". "So if sort that out and we get your breathing nice and regulated. OK, what else?" "Well, there wasn't really anything else". "OK, so if we get rid of the stomach tension, the shoulder tension and sort out the breathing, you won't be able to be nervous will you?" And they go: "Oh, well I suppose not". And so what you do is you go: "OK, so what we're dealing with here is perhaps three things that if you've dealt with those, you know those are things [that] are going to happen to you, you deal with those before you go into that situation that's going to make you nervous. You get into that situation and you already know, you're making a mental note, I've ticked that, I've dealt with it". And as soon as we know we've dealt with something, we feel more confident. And I often say to people: "Look if you've prepared what you're going to say do you feel more confident delivering it?" And they go: "Yeah". And I go: "And do you feel prepared?" And they say: "Yeah pretty much". And I go: "How do you prepare yourself?" And they go: "Huh, what do you mean?" And I go: "Well, as an actor I would say, this is the instrument through which I'm speaking, I have to prepare it". So once they get the idea, *ah* the preparation is about you as well. Not just about what you're going to say. Taking it away from just the head and into everything else, then that's when they can go: "Ah alright, I can do that!"

JB: And I guess it's almost like a form of concentration, like you said being present –

CD: Well, that's another thing at the beginning is to prepare before you get there. So you might spend, fifteen, twenty minutes, half an hour at home. It's an important event, get up half an hour earlier and do

it! There're other things you can do sitting in a row of people, no-one knows you're doing them but you know and so you're ticking off in a sense your mental checklist.

So when you get up to speak you're going to feel better immediately because you've done your preparation. It doesn't mean you get rid of nerves completely, I think that's very hard to do, but in fact you want people to have that little edge because it keeps their mind sharp.

And if you risk, that's the edge that makes you interesting. I always remember being at drama school with somebody who was kind of bonkers but she was incredibly watchable because you never knew what was going to happen to her next! We'd do tech rehearsals where'd she'd go off on the wrong exit. And you're going: "What? Where is she *going*?" But someone said: "I know what it is, it's because she's dangerous". And there something fascinating about it.

JB: About unpredictability?

CD: About unpredictability, yes.

JB: What makes a good public speaker? What you're saying suggests it's about giving over a sense of control.

CD: Yeah, there's got to be a little bit of nerves there because that just keeps your wits about you. And I think it's incredibly individual. You can't say that there's a rule and if you do this, this and this and this you'll be good because the next person might not do that at all but they'll be great. And there's something they're doing and it might break all the rules but it works. So I think it is about being… I think the word 'authentic' is probably overused. I mean actors would tend to use the word 'truthful.' If a performance is truthful, it rings true it, feels right. That's really what I think is important about presenters, you get a sense of a personality, of a real person, humanity. All those kinds of things that come through and if it's reeling off a list of something that's the dullest thing in the world you can do and so many people do that, unfortunately.

JB: Are you suggesting 'truthfulness' can be coached, or brought out?

CD: It's brought out, it's not trained. It's about getting rid of barriers. I often say to people: "Look what we're doing here is getting rid of things you don't need". You're not actually adding; a lot of the exercises are about getting rid of things. So that then you can just be much more natural underneath it, it's about getting rid of the barriers.

JB: And because speech is a bodily act, I was thinking about ways that the body acts against speech, either the body can contradict what you're saying –

CD: In terms of body language and so on?

JB: Yes, and you can never be completely in control as to how you come across. Like what you were saying about working with the advocates, about making them aware of how their body language is picked up and read and how you can bring language and the body more closely together.

CD: Yeah. Everybody interprets the world differently. So we interpret everything, so everything to do with communication is about interpretation. There is no right or wrong, it's how people pick up and if you're talking to people and you think the message they're getting is right. So you need to just ensure that the message people are receiving is the one you sent.

JB: And you want an agreement, you want to ensure that what you're trying to express is being picked up by the majority of people that you're talking to?

CD: Yeah, and we'll all do it. With their own years of experience and their own prejudices and their own feelings and what time of day it is. Whether they're hungry and all sorts of things come into play. So people never interpret things in exactly the same way because how can we? We've all got our own map. We've all got our own experiences. If I say to you 'dog', what picture do you have, do you get in your head? What did you get?

JB: Alsatian.

CD: OK, I got a black lab. Now those are different dogs. And the black lab I bumped into with a friend of mine who was walking him down the street is called Harvey so I was thinking of Harvey. All I said was 'dog' but if you ask twenty people they'll all have a different dog. So words simply represent things or feelings. And therefore the simplest word in the world will be interpreted, or visualised differently.

JB: The speaking body is powerful, in the way it captures attention and also inspire opinion.

CD: Yes, hugely.

JB: And going back to this idea [of] a 'truthful' presentation and persuasion, how does, is the 'bringing out' of confidence expressed in the body and voice?

CD: When I start to do exercises with people and they start talking about their presentations, whether they're doing them at work, or it's keynote speech or it's whatever it might be. People make presentations and they're over quickly, they often take a long time to prepare and they make you very nervous. Why on earth do you do them? What are they for? Wouldn't it be easier to just send everyone an email? Why do we do them? And people say: "Oh well because you've got everybody together". And I go: "OK, well captive audience, that might be a reason but are they going to listen to you? Is there any guarantee that they're going to listen to you?" No. So why do we do them? What are they for? And they are there because it's the most persuasive way that you can influence people and get them to feel something.

So in my view it's what you want your audience to feel that's the most important question to ask. They've got to have changed. I don't want them feeling the same as they did at the beginning. They've got to feel something different at the end there otherwise why are we on this journey that's difficult for everyone? Why do it? So, they've got to have felt something and then you might think: "Well in this section I want them to feel very 'reassured'. And this section I want them to feel very 'excited'."

JB: So you edit the spoken presentations through mapped emotions? Sounds very dramatic…

CD: Yeah, particularly if they're doing something like a pitch. And with a pitch it's about inspiring and reassuring. On the one hand getting them excited and on the other reassuring them that you know what you're doing and that everything will be fine if they work with you.

So of course you've got to have the facts and the figures and the know-how and a plan but the most important thing really is thinking you've got to appeal to their emotions because if you're doing something like a pitch you're talking about something in the future. So it's all about getting them to believe and getting them excited and inspired by your ideas so they think: yeah if that person does it I can rest easy.

JB: I guess it becomes a form of authority, or convincing people of your credibility, or your right to stand up there and speak?

CD: Credibility is huge. Hugely important because I mean going back to the Greeks you know? Ethos and pathos. It's ethos isn't it? It's that *I've got it*. That I'm credible enough deliverer, or whatever. I've got to establish that pretty quickly so that you think: "Alright, this person, or this team, or this company is the one that we want to work with."

You always have to do that, and it doesn't necessarily take a long time but it's useful when you can. You've kind of got to convince people that you know what you're doing. If they don't know you from the next person then why would they pick you for whatever job it might be.

JB: I suppose with something like a pitch you're going to make that decision so quickly, probably within the first couple of seconds of watching someone.

CD: You're going to make some decisions about whether they're worth listening to. And it's interesting with teams, we sometimes go out and work with teams on pitches and it's all about them

working together and a lot of it is about subtlety, it's about who's the ringmaster. Who's the one who's central and going to do introductions?

You think if it's for multi-million pound contracts and they get together the night before and you're thinking: "No. With all their separate bits and they haven't rehearsed it. How are you going to appear in front of these people?" And usually when you've worked with a team like that and they go: "Well, I've never thought of any of this stuff". And it's lovely if you get one of them watching as well and it's completely different and now you're working together and if it's a team job then the client wants to see this team work together.

I've rehearsed people coming into the room a lot. How do you do that and what do you do when you come in? How do you know if you're going to shake people's hands? You follow the lead of that person and when they stand up, you stand up. It's a bit like doing a curtain call, very similar to that actually and that again makes you look like you're coherent. So the little subtle things that will influence people. They're not going to choose you for that reason, but it might be just the deciding factor that helps people choose you.

JB: Going back to this training to learn how to walk into a room it seems to be about getting them consider how they hold their body and move –

CD: Yeah, we use things like Status Games, do you know them? It's very theatrical thing that Joint Stock and people like Max Stafford-Clark, who used to run the Royal Court Theatre and what you do is, it's theatrical status it's not about hierarchy.

A person with a status of a ten, which would be high, so if you think of anyone in Britain who's a ten, it's probably the queen. The queen doesn't rush, she doesn't move quickly, she doesn't turn her head suddenly, she expects a chair to be in the right place, she will wait for it to be put there if it's not. A person who's a low status, let's say a two or three, if you think of a Lee Evans or a Norman Wisdom sort of character, someone who's very nervous and they don't sit down and it's a very different thing.

If you practice that a bit and go: "Oh OK, what's the difference here?" So these are lovely exercises to do with people because they spot it and if you do it with a group, it's lovely. They go: "All we're going to do is walk to a chair and you're going to pick a number between one and ten and we're going to guess which number you are". And people start doing it and everyone goes: "Seven". And they go: "Yeah I was a seven". Or someone else does it and you go: "Three". And they say: "I was trying for a five". "You were coming over as a three". So you kind of work it out and then we realise that we record status to ourselves.

We've even developed exercises with groups, particularly for away days, we have this exercise called Secretaries or MDs. This is when you have a large group, so thirty, forty people, and we put them in groups of four, and we say: OK you're all managing directors, or chief executives at some 'do' and you're all chatting to each other and I say: "OK, one from each group just come out". And we bring them out and say: "Alright now you're a secretary, now go back in the group". And it's very interesting how people treat them, sometimes the managing directors are very nice to the secretaries and sometimes they're a bit dismissive. After a bit we call them back and we say: "Right, OK you're actually European Super Secretary of the Year. You command a higher salary than anyone else in this room, they would give their eye-teeth to have you in their organisation. Now OK go back into the room". Very different feeling from the secretary and sometimes a different feeling from the others and when we look at it at the end we say: "You were still a secretary, all we did was make you feel like a really important secretary". People then realise it's what we do to ourselves that actually comes over when we're in those situations.

JB: This idea of rehearsal is interesting, by imagining a scenario that is familiar in some sort of way and then replaying it. Relying on things that have come before in order to prepare –

CD: Rehearsal is – you know everybody who's ever been on the stage knows rehearsal is an incredibly useful thing because it's literally creating paths in the brain.

I remember once, this is an extreme example, but I worked with this guy on his own and then the two of us worked with him on video and we spent two hours getting him into the chair. Two hours. And recording it, until we got it. He looked absolutely like, this is the right place for him, that's where he should be. That chair had his name on it. And we sent him the split screen edit, this is what you looked like when you first came on, this is what you looked like at the end. And then spent the rest of

the day working and doing other stuff but I remember saying: "You've got to convince us walking into that chair before we move on and we spent two hours doing it". And he got the job.

JB: And it has to be enacted over and over again through the body?

CD: Absolutely. And it was the attitude that he had and sometimes it's interesting, I can remember working with somebody who had very fixed eye contact. And we said: "You can't keep staring like this". And he said: "Well, I feel quite comfortable". And I said: "Well no one else *does*! You know, for you it might be fine but actually…" And it can be very disconcerting because he didn't blink or anything. I said: "You've got to blink and look away! I know you don't need to but what you're doing will make people feel uncomfortable and under scrutiny. And if that's not what you're intending then be aware that's what's happening".

JB: How do people react when you call out these things? Do they get defensive or are they open to your comments?

CD: Usually they're quite open because by that stage you've built up a rapport with them and a level of trust. Because also the great thing is, you've come in from outside, you're not part of the politics of that organisation at all. Your only job is there to help them.

JB: So within this idea [of] trust or intimacy, and going back to thinking about working with big groups and also one-to-one. How do the one-to-one sessions differ?

CD: It's incredibly personal. Doing anything with the voice is like saying that's *you*. I'm criticising *you* by saying something about your voice. And also about the body language and so on. You have to be very sensitive.

But some people will be sent by their work, even if they're very senior. And they go: "Alright, I've got to do this". And I've had this as well and I remember one guy and he did a presentation, using a laptop, we recorded him and he was being *quite*… And I thought: "OK, I'm going to come back quite tough with you". And I said: "Why do you think it's OK to ignore your audience?" And he said: "What?" I said: "Well, you ignored us for the first… twenty-two seconds of your presentation". He said: "No I didn't!" I said: "Well, let's have a look". Showed it to him and he went: "Oh my god". No engagement. "We weren't listening to you, we weren't engaged with you because you weren't engaging with us". That's when he started listening. After that we had a great day. He did really well.

JB: Do you look at a lot of stand-up comedy for references?

CD: I'll look at anything, I remember being up at the Art School [Glasgow School of Art] and a woman came along with two very small children, only about four or five and they were chatting away to her and as they walked underneath the bridge they suddenly realised their voices changed, so they play! Out came the voices and they played. I just thought: "Yes!" Most of us have forgotten, children still play. You go past a playground, what do you hear? You hear noise! You hear voices. You see movement. They're playing and it's driven out of us by a lot of the education we go to. Sit down and shut up. Does more damage…

People are embarrassed to speak, or scared they're going to do something wrong. I often try to say in my courses that there is no right or wrong here, there is no good or bad. You do something and it doesn't quite work in the way you hoped it might, it's actually incredibly useful. You'll learn more from making a mistake. If something goes wrong just think how useful that can be. Being wrong is incredibly useful and yet people are penalised. We have these polar opposites, you're right or you're wrong and often that's not the case, there are degrees. There's getting towards something.

JB: And in sticking to those rights or wrongs it shuts down conversation, of grey areas, or different ways of doing things.

CD: And thinking about different ways of doing things. For me I always think we've succeeded, my colleagues and I, if we get someone confident enough to do it their way and for it to come over well in whatever way they've chosen to do it. So they haven't felt dictated to but they've found useful tools

that will help them. And for us is absolutely as important that their posture and breathing is working much better for them and when they get it right. It's very interactive and physical.

2. Giles Bailey

Giles Bailey is an artist who works across writing, performance and publishing. He edits and produces the performance zine *TALKER,* which published an interview with Kate Valk (the Wooster Group) in issue two and has since published three more issues. The most recent is "a transcript of an event hosted by the writer Kathy Acker at the ICA, London in February 1987 in which the performer Spalding Gray discussed his work" (www.gilesbailey.com/talker5.1 [Accessed 28 January 2020]. Bailey completed his BA(hons) at Glasgow School of Art (GSA)in 2005 and he now lectures at Newcastle University. Since 2016, he has been working with CIRCA Projects to put on a new body of work and has co-programme commissioned performance events and projects based in North East England.

I met Bailey to talk about his experiences of a series of workshops he attended which Diane Torr led when he was a student at GSA. *MAP Magazine* published an obituary he wrote shortly after Diane Torr passed away in June 2017. He writes: "Her conduct was occasionally provocatively mystifying, yet I was wholly beguiled. Her magnetic character held me in thrall for the duration of my time in her workshops. The experience still persists in my thoughts, shaping my own approach to teaching performance now" https://mapmagazine.co.uk/diane-torr-1948-2017 [Accessed 28 January, 2020].

I was curious to find out how Torr's teaching had continued to influence Bailey's practice and approach to teaching as a similar experience. We met for a coffee in February 2018 when Bailey was in Glasgow to launch issue two of *TALKER*.

Jude Browning: I have been looking at Diane [Torr]'s work because of apprenticeship teaching methods and the links between observation and repetition and how this might be reflected in the workshop, or more specifically a performance workshop.

> **Giles Bailey:** Did you come across the text I wrote for *MAP*, is that how you knew? That's really nice, it's nice to know someone was reading that. When I heard that Diane died I contacted *MAP* and said she had quite a big impact on me and asked if they would be interested if I wrote something. So it was an interesting process to reflect on what that experience was like and why it was significant. […] The experience was also quite complicated and weird as well… But she was quite complicated and weird…

JB: My understanding is it's quite a personal thing in terms of how people develop whatever specific personae come out of her workshops. I've been researching how Diane used ideas of 'mastery' and power in order to exert a form of control. Or how an idea of power could be given to a workshop participant, or how to make the other person believe they have the power, by making the other believe that power is something transferrable.

> **GB:** That's really interesting cause I'd not thought about that but there's a lot of stuff in there. But just to be clear the workshop that we did wasn't drag specific. But I was trying to piece how it was together, I think you signed up for a performance workshop and it was offered across the MA and undergrad programmes so it brought together quite a weird combination of individuals, she devised these exercises and warm-ups… I think I'd seen her talk at a Friday Event[98] and was interested in her work and it was good because it was really practical. I was at a point where I was not really making any work or knowing how to do that, like I was into art and into being at art school but not really into making. And I thought ah this is good because it's got some structure and it felt like a venture to deviate from stuff I was doing before.

[98] 'Friday Events' are public lectures hosted and organised by GSA

JB: Could you describe some of the exercises you did in the workshop?

> **GB:** Yeah, I was trying to piece this together. So, she did a lot of automatic writing, it was one of the first times I'd come across it as a process. So there would be a warm up that was physical as I remember it and then we would do these automatic writing [activities]. They worked the situation quite well because they kind of exhausted you. They were all things to do with your responsibilities so to some extent so you're just kind of getting stuff out. And then working in groups to develop little, in pairs, to develop little pieces. So you would do a writing exercise and then there would be some sort of dialogue with another participant in the workshop. Then we would write responses to that dialogue… I think and then you would feed it back and read it in the session and then we would work through. OK, so there was this thing where you worked in pairs and you were kind of reflecting on what you'd written and then you devise an action that would be a response to the input you would have with the other person. You'd work quite quickly so I'd be working with Tara Beall, she often writes her name TS Beall and she was doing the MFA. So we'd have this quite intense little conversation and then we would each have to […] organise an activity with the group that we would somehow form a response to the idea and I can't remember what we talked about but I remember I did this thing where I got everybody to sort of… I went in the corner, and I got everybody to sort of, sorry this is going to sound stupid but it was just like in a workshop situation and everyone had to squidge up kind of behind me as I got the whole group to sort of squidge behind me until I was like sliding down on my front but like propped up against the corner and then everyone sort of stepped back… And you know I can't remember what that was a response to but it was that sort of situation, a quite abstract translation of [everyday experiences] and then we would talk to the group about how that worked… I mean it was 2003 or something so the details are a bit hazy, I'm sorry. I wish I had been more attentive to it all. And there w[ere] like these long sessions where we'd be working upstairs in the Vic[99] and we would do these sort of space control… like walking around the space, occupying and then you would do things where you would amplify certain physical characteristics to describe emotional responses. So moving in a particular way that would communicate excessive joy…

JB: That's interesting the idea of spatiality of gesture -

> **GB:** Yeah I think that was something because you're so attuned to a particularity, you know the way your body is to communicate an idea about how you're constituted socially I suppose, or culturally. So it made a lot of sense, that was part of it and at the time I wouldn't have thought about it like that but reflecting now [on] what it was… So yeah you would have to move around in a way that communicated excessive joy or moving with your body. But you would do things like you're moving together and you would have to sort of express a dialogue through the way that your body was carried and I remember finding that really hard, and not really taking it seriously but she was asking quite a lot of us and I remember misunderstanding it or not taking it seriously in this way where I was verbalising the things I was doing to my partner and she came over and she was like you're doing it wrong, you need to not talk to each other, you need to do this and was quite directive in that way, which I think is interesting and [it] was good that she did that.

JB: I saw a performance you did a while ago where you were lighting a candle -

> **GB:** Oh yeah, *The Chemical History of a Candle* (2015), yeah that was at the CCA.

JB: Again it made me think about [these] idea[s] of observation, repetition and gesture but also the point at which that becomes abstract. Because it seemed like a faithful representation of a movement but then when the relationship to the context becomes distorted.

> **GB:** That's interesting, I think that work is something I'm still getting my head around a bit. I quite like it but it's also a performance that I don't have massive confidence about because I don't know what's going on in it quite. Increasingly I'm finding it hard in making these performances because I don't have an opportunity to repeat them, or get my head around them and that sort of lead[s] me to

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99 'The Vic Café & Bar' was the old GSA student refectory before it reopened as The Art School in 2014.

stop making as much performance in a way. Or to do things that are sort of very provisional and made in the moment rather than things that are crafted, and I think that means it probably results in less interesting performances that [are] obviously quite rehearsed and ha[ve] a particular vocabulary of movement. So when I was doing my MA I was mostly making performances and I would always show them in studio visits and in tutorials and it would be very helpful to develop or understand it. And I always liked it because you're putting the person who's your audience into this quite difficult situation. But now I never have the opportunity to sort of show things. Do you make performances?

JB: Yeah I've been researching recitation, so memorising passages of text and thinking about what it means to occupy a platform under the assumption that people are going to listen to the end of whatever it is you have to say.

GB: And do you take the texts from, do you write them, or do you take them from somewhere else?

JB: Recently I've been adapting existing texts, one performance I did not that long ago was based on a Keith Floyd script, he made this one-off programme about hangovers and amongst other stuff he was talking about alcohol as a social lubricant and ideas of authenticity, so I recited it and my friend Emmie [McCluskey] who I was on residency with at the time had the script and a mic as well and she would correct me when I deviated from the original. I was lying on the floor and she was at a desk and we both had mics and I would kind of roll around as I tried to remember the lines but I was thinking about pauses and how long a pause can be held before the viewer or whoever starts to feel uncomfortable or waiting for Emmie to throw me the cue. Yeah so a lot of the time I tend to work with existing writing as a kind of object. But then what you're saying about your work touches on improvisation and at what point as an artist you can become comfortable with improvising.

GB: There is no improvisation in what I do, to be clear it's mega strict. It's a weird thing this kind of uptight feature of the performances that I've done, it usually takes lots of rehearsal in performance before I start to feel like I can deliver it in a way that doesn't seem like it's constructed but then what's the point in that? I don't really understand the purpose of that illusion. I'm interested in it in relation to stand-up for instance where it all hinges on appearing off the cuff and you're delivering a script but in a way that it feels like it's just coming to you and that's obviously the format for 99 per cent of stand-up comedy but it's a strange artificial format.

JB: If you think about the longstanding ideas about representations of authenticity, or 'naturalism' and the spectator wanting to believe that the performance is completely embodied, or that spontaneity becomes a satisfying form of entertainment but obviously in order to get there you have to be super rehearsed and well trained.

GB: But I kind of don't believe that: the artists whose work I like the most, someone like Ian White for example or people like The Wooster Group, who are a group of artists who I really admire a lot, they aren't interested in creating illusions, they're interested in creating a moment with liveness it's not about the construction of the feat of… It sounds like your work makes much more acknowledgement of the… the learning of the text itself is integral to the work and it's being instilled.

JB: I've also been having conversations with speech and body language coaches who work with a wide variety of clients some corporate and some performing arts-based and thinking about the techniques they use which share similarities with rote learning and how a sense of presence can be instilled.

GB: That's definitely something I remember being a consistent theme in working with Diane – ways to take ownership over the space and it makes perfect sense given this interest she had in a kind of performative masculinity. I think as a man you don't think of it necessarily because it's a privilege you enjoy all the time and you don't really conceive it as a special quality but the sense that you're entitled to take up space or society has allowed to you take up space whenever you want. Which I mean is an obvious point.

It's interesting to point out that as a man you have a huge amount of entitlement in public space and you're just experiencing that privilege and you don't know. In the same way one tends to be oblivious to one's whiteness most of the time because there's an entitlement to a privileged position. So when Diane was getting us to do these things at the time I didn't think about it so explicitly as being connected to ideas of ownership of space but I suppose that was an underlining key idea.

So the detail of one experience I really remember is that she, whether she was doing this intentionally or unintentionally I don't know, but she would facilitate these really quite intense, deep connections between participants, so I remember developing this really quite intense friendship with another participant, we'd hang out loads over the course this specific process and we'd do stupid things. Remember I was young and naive and so over the two-week programme but it ended up with two public outcomes one at ECA in that big sculpture hall and one that we did in some venue in Glasgow but I have no idea what it was now… And we sort of developed works that we shared at the end. So I had a very intense friendship with one participant also kind of similar with this woman Tara [Beall], we were talking about a deep and personal stuff but it was exhilarating to end up with an opportunity to do that. It was all a bit confusing, you know being young and being like these people, but then also Ciara Phillips was doing the course as well. You should talk to her, if you haven't already because I imagine her perspective would be really interesting, she was also a bit older so… She was coming at it with some suspicion, where as I was just throwing myself into it.

So I remember being very exhilarated by Diane's readiness to do this weird stuff [in] public… I just remember doing, again this is going to sound really awful and terribly embarrassing but I remember, Amy Smith was the other person who I would hang out with a lot and someone who I got quite close to who was also doing the workshop. I remember we would just kind of go out into the city and do lots of weird shit to sort of see what happened, which is like a classic art student, kind of obnoxious art student. I remember doing this thing where we rode the escalators all the way up to the top of the Cineworld on Renfrew Street, and when we got to the very top of the escalators we sort of fell on our fronts. Like just at the top and I remember doing something silly like that was totally the result of Diane's workshop. And I remember doing this event at ECA, without it being structured, we started to do the exercises that Diane initiated early on where we'd sort of take up space, sort of own the space and I remember doing that without really saying, oh we're going to start. You know it was like being twenty and not really thinking about anything.

JB: But how has the experience of Diane's workshop left a lingering impression on your practice as a performer?

GB: Well, I sort of wince a bit when I think about all of the stuff I did with Diane because… it was lots of shit, stupid stuff and I was really locked into a very anachronistic idea of what performances, which is the tradition of thinking about the artist's body as a site of the work and things about endurance and confrontation and tropes of classic '60s conceptual performance art which now I absolutely do not identify with. I've never had a very material relationship to things and I suppose I love what it is about materials but I don't really make things out of things that much. So it was very exhilarating the idea that we're going to make things just with our bodies in space but… It wasn't good what I was doing.

JB: Maybe it's interesting as an antithesis?

GB: Yeah, I was just sort of wondering that… But there was another detail I was going to try and speak about… I remember doing another weird performance with Amy where it was loads of totally abstract movements and singing and this little refrain, and then there was something about having water in our mouths but my main sort of takeaway memory is that I feel embarrassed about it.

But the other thing that felt very significant and I really remember from those workshops was Diane taking us to see the National Review of Live Art which was a big performance festival which used to happen at the Arches. It was the sort of festival situation where you'd go see something, then you'd bump into someone, then you'd go see something else. And Diane was really good at introducing us to a loads of different things and I saw some work that really was, which really broadened the context for what I wanted to do. She also showed us lots of videos which, I can't remember who it was by but it's this video of someone squeezing blackheads, shot with a macro lens. So the blackheads are erupting like this geological thing, and I remember Diane like loving it. She was really effusive about it. And then there was this great video, and again I can't remember the artist but there's a woman peeing. She's sitting down with her back to the wall and her knees bent and peeing so it was like a big amazing fountain, so she has a t-shirt on and she's peeing and it's like this big stream of pee and the video was just for the duration of her urinating everywhere. And I remember Diane just absolutely loved it and was so into it.

And then there was another video which I don't remember very well but there's a woman walking around a city, a French woman, and she keeps asking people the way - Oh excuse me, I'm looking for the end. And they're like – alright… And it's these interactions that are about this hunt for

the end. Sometimes people are like giving her directions to somewhere, or they're just saying they don'' understand, or they're like interrogating her about what it is she is saying and it's really simple but again seemed very significant.

JB: The breaking things down, into parts which Diane talks about when describing her own practice seems important. The way observation of gestures becomes compartmentalised bit parts which become isolated and really focused in on as one thing.

GB: Yeah, I think she saw a lot of power in details. I mention it in the piece I wrote for *MAP* but there was, there were often these moments where she'd just sort of drift off and the structure of things would sort of melt away and we'd all be sat around. There was this moment when she started to do these falls, it was amazing. She would chuck herself, it was techniques she'd learnt from dance I think, but she would chuck herself onto her shoulder… I definitely can't demonstrate but she would jump over and land here [on the back of her shoulder] and then roll into a kind of kneel, and it was this amazing, high impact, shocking thing. She just kept doing it, kind of showing off but it was so jarring, partly because there was something about seeing a woman who was, I don't know how old she was, but a middle aged woman chucking herself around like that is something you don't see very often and it was really taking control over the situation and shocking because it looked like she was really physically hurting herself but of course she wasn't.

Then there was this other weird thing she did which might not be super relevant but these are the fading memories from that experience. She got us to all come round to her house for dinner and it was like a potluck and everyone brought a dish and she did this exercise where everyone had to be blindfolded and fed each other's potluck dish. And so you have this sensory experience which was really constructed about not really seeing and not really knowing what was going to happen.

JB: So one person would be blindfolded at a time?

GB: No, everyone was blindfolded apart from the person who's brought their dish and then would feed the dish to everybody and there was a sort of sexy tone to it which looking back, again I think it's something about Diane's character… But I don't think there was anything morally questionable about what she was doing but she was instigating a sort of flirtatious thrill with this stuff and she is kind of an, not explicitly, but she exuded a certain kind of sexuality when she was… And I think there's something interesting about the intense character of those friendships which had a sort of… they weren't erotic but they were intense in a way that…

JB: An accelerated intimacy or something perhaps?

GB: Yeah, that's a really nice way of describing it I think and that left you feeling quite confused because they were very intense and Diane set the situation and we talked about very personal stuff and you know, when you're young and sort of a bit vulnerable and unburdening yourself and really making these connections… So it did feel a bit superficial and then there were these moments that were so into the body and sensuality and it was a bit weird… I don't feel very comfortable about it looking back but I think it's only my own naivety that meant it was like that.

The other thing that I really remember, which was also quite weird, was I remember it was just me and Amy and her at the end of the workshop and Diane started to talk to tell me about… this is going to sound like some sort of self-congratulatory example… but she was sort of saying there was something about me but it wasn't quite so explicit as that… but she started to talk about how she went to visit Willem de Kooning in his studio in New York when she was living in New York and how something about the way I carried myself, or I think she was talking about the way I was sitting on my foot… And she was saying the way I sat had a childlike quality which really reminded her of Willem de Kooning and it was weird… It went on for a long time, she started talking about this quality and she was not paying attention to Amy and she was talking about this thing…

JB: Did it make you feel self-conscious or did you like it?

GB: I just felt really… like you would. Do you ever do teaching? One thing that I was struck by when I started teaching was that you're really emergent to this thing particularly if you were talking to a young woman and you realise you're in quite an unusual situation where you're listening very

intently to their ideas, and making it clear that you value their ideas and you can see… I was very struck by the power relationship that's established there and I was quite alarmed by all of these very attractive young people, and particularly young women who are particularly… maybe the young men that they're in contact with aren't paying them much attention… and it occurred to me, that is a very powerful power relationship. And it's also something that if you were an unscrupulous individual you could take advantage of, and I can see why that happens. And obviously I have no desire to seduce my students but I was like – oh yeah, that power relation is significant and looking back I can see Diane was… I don't know what she was up to with that but it was a weird moment.

I remember Amy feeling a bit weirded out by it and I remember telling my girlfriend at the time and she was like - well, you're just telling me an anecdote about how great you are basically. And I was like, ah yeah… So that's why it's sort of weird to describe it now, it's just in my head as a sort of memory but it's a weird thing to talk about but I have no idea what Willem De Kooning is like. I mean I don't know. What do you do with that afterwards, apart from just feel a bit confused?

There was a slight irresponsibility about her which… I don't know what she was up to.

JB: Was it refreshing?

GB: Well, I like it because it was attention. In a really simple way and being kind of complemented and imagining that there was some sort of quality that you possess that you share with somebody like Willem de Kooning, who I do kind of admire I suppose. I think the thing that I like about that experience is, it made me think about my, it's not that I'm like mega effeminate or anything, but my sort of more feminine or childlike qualities, could be considered good qualities. Or like my failures, if you want to call them failures, to be masculine wasn't necessarily a bad thing and that's a nice takeaway isn't it. But again at the time I probably wouldn't have been able to articulate that.

JB: She also must've been so good at reading people, some who spends that much time –

GB: Ah yeah maybe that's what it is.

JB: I organised a voice workshop the other week with Ros Steen, whose techniques are developed from Nadine George and Alfred Wolfsohn[100] and considers an idea of self-expression as linked to the 'natural' voice. So very holistic, very physical, participants were really being opened up in terms of very personal memories and experiences. It was very involved. And in terms of these various forms of embodiment –

GB: I'm sure Diane would've absolutely loved that, people… You know doing stuff with your body that makes you have profound emotional stuff happen. That would've been totally up her street.

JB: But you're so pliable in that state because I guess the purpose of these exercises is to unravel any sense of second guessing, so you become –

GB: So, do you mean there's not an opportunity to…

JB: Hesitate maybe.

GB: Or analyse what's happening?

JB: Yeah. There's also a vulnerability there…

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[100] Alfred Wolfsohn (1896-1962) led the Voice Research Centre (1935-1962), relocating to London in WWII, where he studied therapeutic practices of voice work and techniques to develop the voice beyond common registers of spoken expression. Wolfsohn was German a WWI veteran whose services as a stretcher bearer in the trenches triggered auditory hallucinations from PTSD. He claimed his trauma was cured through his techniques of voice work, and he went on to inform avant-garde performances practices of 'extended vocal techniques' such as Roy Hart and Jerzy Grotowski.

GB: Did it take people a long time to recover from?

JB: We had a follow up session, it was over the course of the weekend and the next day we were doing a session with Nina Wakeford, which was a lot more cerebral. But contacting people afterwards, there seems to be a question about what you do with that openness when it's been… And especially because the workshop was only open to practice PhD students based in Scotland because the funding came from SGSAH, so people whose practice is very solitary and writing and then suddenly…

GB: Using the voice.

JB: Can we talk a bit more about Diane?

GB: No, it's fine, I'm only embarrassed talking about it because thinking about twenty-year-old me and like what a jerk he was but… It-s pretentious that-s what it feels like… that-s what makes me feel self-conscious about it, being a young pretentious person. My colleague Paul Becker is really vehemently opposed to this idea of pretentiousness, he says it's like an apology for cleverness, but I don't agree.

What I like when thinking about that opportunity is that it was really playful and we just kind of did weird stuff which reminded me of when you got to play when you were small. And how obviously that's a really big thing when you're little it really is a testing ground for emotional possibilities and all sorts of other things, and identity. But I know for some people childhood is not a particularly significant thing but for me I always felt really connected to those…

JB: And something you inevitably lose as you get older, the ability to fall into something.

GB: A few of the works I've done in the last few years have quite like imaginative play from childhood. Particularly working with actors or getting people to act, it really reminds me of playing pretend or something.

There's one work which was in the CCA show, there were these projections on the reverse of these noticeboards and there is this guy who is an intern at Donald Judd's foundation and I ask him to play this character in this film as I'm making up this narrative film. And I did a project with some students and I was directing them and getting them to act and kind of facilitating this acting while we shot a video and it felt a bit like pretending to make a film. You know the production value was incredibly low, but it was high enough to be out of our normal territory.

The thing I would like to know more about and I can't tell if I'm fabricating it but I remember from Diane's artist talk, this piece where she was going around the MET [Metropolitan Museum of Art] in New York and doing these sorts of like interpretative movement responses to the ancient fossilised stuff and there were these photos that looked really great on old slides of her dancing on tables and I remember that really stuck in my head but I don't know if I'm attributing it to her, or if it's made by somebody else, I couldn't find any reference to it when I was looking for information about her when I was writing the text for *MAP*.

JB: Have you come across Delsarte? The dramatist François Delsarte?

GB: No…

JB: He was a 19th century French dramatist and he developed melodrama, or rather his acting style is attributed to 'ham' acting. But because it was before any kind of photographic documentation, they would draw out a diagram for how the body should hold the gesture. He believed in this idea of taking something from lived experience, this is before Stanislavski or method [acting] but clearly feeds into it. So, taking something from real life and then extracting it and repeating it. For example, if you were surprised and someone were to jump out from behind a bush, you'd try and recall what your body was doing in that moment and then re-perform it. But it's also how these kinds of over-acted gestures, like lifting the back of your hand to your forehead when you're forlorn –

GB: So highly stylised, exaggerated?

JB: Yeah, so he devised The System of Expression… But your reference to Diane there makes me think of how these gestures would be represented as a series of frozen moments with no instruction of how to move between the poses, so everything was clunky and wooden.

> **GB:** You realise how entrenched we are in some sort of belief in the value of naturalism and it's hard to imagine the value of something which wouldn't be adhering to that. Do you know this theatre company from New York called New York City Players? They do these plays which have got the quality of like a school production, everything is really stylised and really flat. I love it. But this thing I'm doing at Good Press today is a launch for my zine [*TALKER*] where I do an interview with a different performer that I'm interested in and the one coming up next is with the director of New York City Players.

JB: Does the staging, is there like a pleasure in the artifice or something?

> **GB:** Yeah they're often really banal but they have this level of militancy which is quite unnerving so the one that we saw in New York last year, really looked like you were looking at a dinner hall canteen or something and then this sort of weird play happened within it with two hangers and [in] other ones there's sort of a big painted backdrop and I think a lot of it is about illusion and the kind of reactions against ambitions for naturalism.

3. Professor Ros Steen

I was put in touch with Ros Steen through Cordelia Ditton at Voice Business. Ditton and Steen had worked with each other and as esteemed professionals in the relatively exclusive field of voice work in the UK and occupied contrasting, yet co-informed, approaches to working with the live voice. Having gained a professorship at the Royal Conservatoire Scotland, Steen established and led the Centre for Voice in Performance. Her background training in the voice comes from Nadine George who founded Voice Studio International and whose theory of vocal qualities in the voice Steen references (see http://www.voicestudiointernational.com/ for further info).

Steen and I had worked together in February 2018, when I invited her to lead a voice workshop for practice-led PhD students studying in Scotland. Together with Naomi Pearce, a fellow PhD candidate at Edinburgh College of Art, I organised and facilitated Public Voices (funded by the SGSAH) a two- day event with Steen and the artist Nina Wakeford.

We had a long conversation about academic constructs for writing which often jar with artistic practice, over coffee at her house in Glasgow. I have included an edited version of what we talked about to maintain a focus on writing, performance and *active* listening. I will be working with Steen for the development of *A Good Man Speaking Well*, a live performance which I will deliver on the day of the PhD viva.

> **Ros Steen:** I think that when people are not necessarily in touch, really in touch with their bodies and their voices, to experience their authentic voice, as opposed to the one they just use in everyday life, is quite powerful. You know, just to be breathing with the body – because many people are not breathing well these days because of varying kinds of factors – and to actually feel the physicality of the body and the vibration of sound in the body, in and of itself can be quite an emotional thing, because there is a lot of disconnect. It doesn't necessarily mean that they are emotional about something, it means something quite *physical*, a strong physical connection. Also, I think people have an image of their voice as we have an image of how we look and who we are, and this is about the reality and that can begin to give people something to think about. If their voice can actually do *this,* then why might they not be using it like *that*.
>
> Bearing in mind it's the first time [SGSAH student had participated in the workshop], and people have only done it for a couple of hours, and there's contact and all sorts of things. So I think it can be quite physically revealing for some people and you can see that. I think that when people do contact *themselves* in the body and the reality of the body, it can just throw things up for people suddenly because the disconnect is about keeping all that at bay.

Jude Browning: And this idea about an *authentic* voice, could you speak a little about a possible connection between authenticity and authority?

> **RS:** Well, what is authority? Authority often comes from someone who knows exactly who they are and has the authority from *being* who they are. Knowing what that is and working with it and not being under [an] illusion. Often people who are, what I would say: 'bang in the centre of themselves', have a different kind of authority.

JB: Which can't be taught.

> **RS:** Can't be taught at all, you have to be in touch with yourself. By working through your voice, people come more in touch with the reality of themselves because they have to accept the reality of the body and the reality of what they're producing. I can't make other people *do* sounds, it's an expression of them!

JB: Do you think there's a relationship between 'disconnect' and self-control?

> **RS:** I think we do want to control everything and think we can. That's an illusion, we can't. For me that's about the brain wanting to control everything, but actually when you let the body speak, the body has its own knowledge and wisdom and if those things aren't in harmony then they have this disconnect and the brain starts pretending there isn't a body attached to it, or that it doesn't matter.

JB: And 'common sense' tends to place more emphasis on the brain than the body and privileges the brain as a type of 'logic' or 'rationality'.

> **RS:** Yes. Which is not to say I don't use my own rationality and logic, but it's the balance of that [the brain and the body] more than anything else and if it's in an imbalance then you have this disconnect and you hear it in the voice.

JB: I've been looking at the procedural instructions for training delivery in ancient rhetoric and forms of reiteration used as a method of 'coaching' speech. I've been questioning whether this has developed a performative style which becomes attached to expectations of the delivery of voice and gesture in the public address. So I began looking at these 'rules' for correct delivery to consider what the context of failure would be. Effeminacy and overcompensated gesture, or anything which would speak to the public address [as] being a stylised performance. And then I began thinking about a flop, or if you can fall deliberately then you can flop, but a flop requires more skill –

> **RS:** Can you explain what a flop means to you, aside from the critic's ideas of a performance?

JB: Yeah, I've been thinking about the conventions of the viva and the requirement to defend and talk about research, which requires a kind of eloquence and thinking about the viva as an end-goal context which has the constructs of a performance. And within that there are conventions of how one should talk and present themselves, which are tied up in ideas of professionalism and academia and so on…

> **RS:** Are you actually given guidelines for that? Or are they unspoken?

JB: So I, what I've been thinking about is an idea of the voice expanding language, how a voice can bring a quality or communicate something which can't necessarily be described. But also a flop is predicated on the audience, or critic's response, so I suppose it depends who your audience is and what they want to get out of the performance. In the workshop we did, you seemed to suggest techniques which were more about the sound rather than what the words meant.

> **RS:** Well, it's about, first of all it is about the sound. And sound, as you know, can have all kinds of effects without words but it's not that the words don't matter, it's how the words connect physically to the person and the voice and how *that* is what opens up the words in terms of a spoken situation. And yes there is an internal voice when we read, again it's coming at the words through the body and not the brain. It doesn't mean that the mind isn't involved, but once you start to 'brain' make sense of it and try to shape it, I very often have to tell people, actors particularly, not to do that, so I just tell them to stop acting. In a funny way! And that just releases them and actually allows the words to connect with them on a deeper level. Rather than making them behave, or making them believe the voice should behave in certain ways because that's just control. It's how the body speaks the words.

JB: And do you think voice and gesture need to be in harmony for the 'body to speak the words'? Do you think about gesture when you're approaching –

> **RS:** I don't really think about gesture because often it's about taking movement away, or reducing the movement that will take people away from this real connection. So I work a lot with stillness and all the little things that people are trying to do to escape on one level so that they can go into the moment. But what I do find after a while is that the gestures that people use come organically. So, if it's a speech, I'll take out extraneous movement and not go to the things that they would normally do in order for it to come *right* through the voice. And then when you give that person the freedom to move, you'll find that the gestures that you give that person, the movement will come organically. There will

be an impulse to walk because there will be an impulse that comes absolutely from the moment of speaking. And from there, later you can choreograph it if you want.

JB: And do you think that can be rehearsed? Or is it about being present in that moment?

RS: Well, I think it's not so much that it can be rehearsed, it's a way of working. It's part of the process, so if you take out the movement, so you're really taking the words through the body as opposed to purely by the brain, then you allow people freedom of movement if you want to, so that it comes from the impulse and not something I've said like: 'Oh you would look good if you were up there.' But it can move into that after a while and you can say: 'Well actually when you do that when you speak it really opens it up.' And then you would rehearse it and you would say: 'Well let's keep that.' Partly because you can't have plays with people wandering all over the place and their partners don't know where they are going. If you come to a performance you have to fix something, or you have to make choices. If it's not that, if it's not for an end product you don't have to fix it, you allow the speaker to find it anew each time.

JB: And when you're listening to the voice, or someone is practicing lines, or trying out how to deliver something, what are you trying to listen in for?

RS: Well that's a very good question, it's very hard to describe. I'm listening to their connection to themselves, to their connection to physically their body, energy, focus, umm… What's going on, what's being deflected, what they are going right into, what could be more. What they're not using. I don't know how to describe it. It's the same as when someone is standing really with a note. You're just trying to read, *read* through hearing and through watching. And through your own human connection, through what's resonating in my own body when somebody else is working. Erm, often you're looking for… It's often about what's just about to open and that's an intuitive thing. I mean it's intuitive but it's based on experience but there is knowledge underneath intuition but it's intuitive because I don't *know*. And so that's the premise, I don't *know* what's in your voice when you get up and make a sound, right? I'm listening to your engagement and with your own sounds and sometimes I may be suggesting something physical that's just, sometimes it's just an encouragement thing, opening a door for someone. Sometimes you can intuit the voice could just be about to do something, and either the person will do be because you encourage, you know from that position you give encouragement. Or they'll balk and they'll stop with the voice and you can either give them something technical, or encourage them if they're just on the cusp of something. Sometimes they're not aware, but I'm aware of what's opening into another level in their voice, so that's just long experience of the voice work, so it's very hard to say *exactly* what is going on in the moment.

I suppose I believe deep down that the person will guide themselves, or that voice will guide its owner, it will take it where it needs to go very often. So I'm looking and reading and looking and responding from my own experience as to what might be – where *it* might want to go. And sometimes that's different – I mean I may make a proposition or a suggestion in order to – but then you – it's either the right one, or it's in abandoning the voice we find, and I just go with that – I don't have an agenda. I don't have an agenda in that way, or well *your* voice should have more this, more that, or this quality in it. It's very much about where you are in that moment and by *sounding* and bringing the voice out it reveals something to the person of where they are. In themselves, in their lives, and in their work, *how* they work, what their connection is.

JB: I guess it's almost like a close listening, listening closely to yourself and also to –

RS: You can't listen while you're in it! That's why I'm there. *That's* the interesting thing, if you start listening to yourself you produce, you produce the voice. And you give what you *think* should be, you give what you think is required, you give what you've been told about your voice and what people say about it, what they think your voice should be. What's acceptable. Loads of baggage and information become about our voices, from when we're little. Not all of it positive [laughing] of course. But people very often give the voice what they think they ought to have, or what other people said about it: 'Oh you're too noisy'. And actually, if you're right in the centre of yourself, and you're physically producing these sounds through this technique, you're not listening to yourself in that way. You may be listening in a different way, actually very often I think the body is listening to itself in one way. But if you listen in the way that you're talking about, *listening* to yourself, you'll trip yourself up, you won't be authentic, you'll be mediating it all the time.

JB: But what you're doing is a sort of close listening. You're listening closely to somebody's voice but also their body, it's a kind of attention –

> **RS:** Yes but *also* it makes something happen in my body that goes back to the person. That's the thing. If it was just me listening it would be… Well, you know, I don't know if you go to a psychiatrist, a psychotherapist or whatever, you're lying on a couch, you know they're listening to you but you're not seeing the response in their body. Actually, what the person is doing and how it affects my body, my body and voice and what I'm then transmitting back is part of all of this. It's part of all of this. It's not a passive listening or just observing. It's much, much more active. So then I'm doing it not from here [pointing to head] and saying well I think my voice should go to this note, or that note, it's much more intuitive and instinctive because it's coming from my body.

JB: In the workshop you were talking about sounds? Or notes, or I think qualities and when the voice crossed between two vocal qualities and if that produced – I don't know if it was more engaging but because the sound becomes more complex it's more captivating in some way, and I was just wondering if you could speak to that a little? Maybe about something which isn't easy to define possessing a quality which can make it more compelling.

> **RS:** I think what's compelling in the voice is the human connection, and often that's not to do with the perfect sound. It's actually more dramatic when there is movement in the voice, it's drama basically, it's a contrast of two things, otherwise it's not very dramatic! Of the four qualities [from Voice Studio International, founded by Nadine George] all of them are mixed and none of them are pure, but you have to start somewhere to give people a notion that they have different qualities in the sound, different areas, different emotions and areas and different places. When a voice starts to… move between qualities or you get to a note that feels more like one quality but then the next note begins to open something else, you're looking at levels in the voice, layers, I don't know how to put that really. But these things that open qualities in the voice, they're opened very often, not always, but very often to a physical opening in the body, an emotional opening in the body, an opening in one's thought. Something that opens, allows for change and allows for transformation and artistic practices are transformative. In the best ways something happens, by saying it's dramatic that's what I mean, something happens for the person and or for the listener. So you can have chords in the voice, you can have broken qualities in the voice, one that segways into another. You know that voice doesn't have to just give you a pure note, that's an aesthetic from singing but it's not necessarily what we're after in this work at all.
>
> I don't know if that's making sense… it's when *two* come together, sometimes you can't hang on to one area, you *have* to move. People who want to keep it the same all the way through, but it doesn't happen like that.

JB: And often when you're working in performance, you're working from a written script which maybe has been performed by other people, so it's almost how the voice can give these words a new feeling, or make them 'anew', as you say.

> **RB:** Well, I work a lot with new writing so it's untrodden sands. It's much more to do with the connection of those words with that person, I can give you a set of words and somebody else a set of words, if you're all just making meaning, it will all kind of just sound the same. But if I give you a word, let's just say *house*! What *you* may think of imaginatively may be very different than what someone else will think of imaginatively, and that may be very different than what the audience thinks of. But the point of the matter is not that we all have to think the same, it's does that word *house* really connect with something in you? So very often I do an exercise with a person where they visualise, so if they're saying the word *house* and they haven't got anything attached to it… So for example I can take the same text to a class of ten students, get them to speak the text out loud, get them to close their eyes, to give them time for visualisation, and they may be thinking about their dinner… And I'll just read the text very slowly, very neutrally and afterwards get them to speak the text again, it's always different because they really connect to the text, to what the words were about. When you unpack it, they're all different, sometimes the houses are dark and old, sometimes they're bright and sunlit but the text hasn't said anything about that by the way. Sometimes there is furniture, what furniture, how did you describe a cupboard with old shoes, what was the shoe, what was it like? And you'll find that everybody, they'll have just really focussed for those few minutes, [on] completely different things.

JB: It's about a personal connection.

RS: It's the personal connection. And actually, what I'm trying to point out is that we all make our own connections with words. But when you speak that passage back to me, if you have connected it to, *you* will stimulate a connection in *me*. I won't see the same house necessarily, but I'll have my own response to it as an audience member.